CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | FALL 2021

NOTICIAS DE CREATIVE FUSION,
EN INGLÉS Y ESPAÑOL, PÁGINA 54

EDWARD E. PARKER | JOHN ZAYAC & DR. MARIE SIMON | KIMBERLY CHAPMAN | GRAFTON NUNES | JORDAN WONG | KEN NEVADOMI | TRICIA KAMAN

Two exhibitions
One special evening
Thu Aug 26, 6:30–8pm

Reinberger Gallery

Cleveland Institute of Art 2021 Faculty Exhibition

Aug 26–Oct 10
A tradition that spans more than eight decades, the Faculty Exhibition is a celebration of art, design and their makers. It provides an opportunity for the public to view new, original and innovative works by CIA's world-renowned art and design faculty.

Ann and Norman Roulet Student + Alumni Gallery

Snickers That Turn Into Livable Joy

Aug 13–Sept 12
Snickers That Turn Into Livable Joy is a group exhibition that centers on BIPOC students and alumni who make work about confronting forms of oppression with wit and humor and then take that humor and turn it into a plan for the future.

Curated by Curatorial Assistant Amani Williams

11610 Euclid Avenue
Cleveland, OH 44106

Gallery Hours
Starting Aug 27
Mon–Thu 10am–5pm
Fri 10am–9pm
Sat–Sun 12–5pm

For more information about our programming and current COVID-19 visitor protocols:
cia.edu/exhibitions
216.421.7407

reinbergergallery
#ciafacultyexhibition

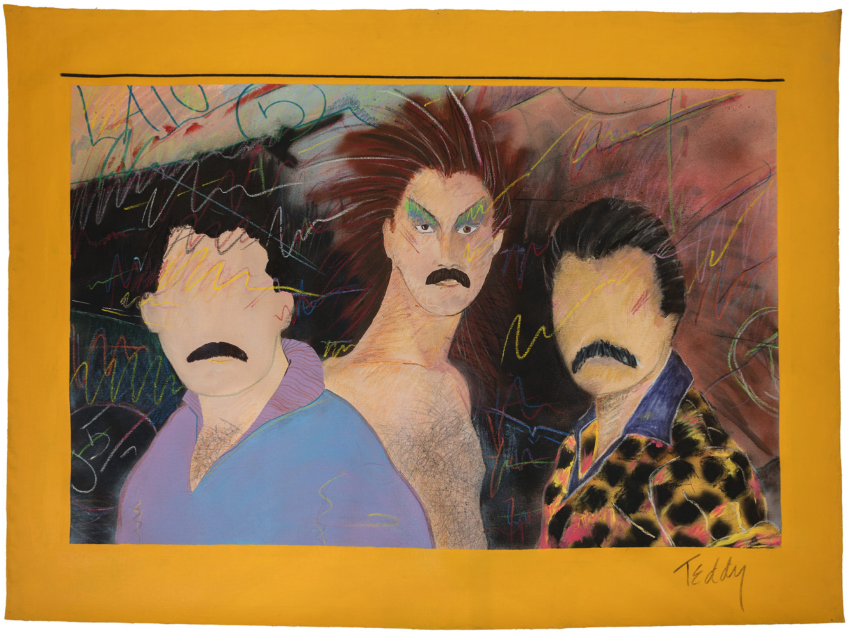
Artwork: Joseph Minek
853_kpempp_e61dcd_rd
Unique C-Print, 2016

Our exhibitions are generously supported by CIA's Community Partners. Visit cia.edu/partners.

cuyahoga arts & culture
strengthening community

CIA

Museum of Contemporary Art Cleveland



We're open, and our new season of art should be what you experience next. As a non-collecting museum, we offer a rotation of fresh contemporary creators to discover. Art lovers, we're waiting for you. Make new friends, connect with an artist, explore an exhibition, learn from the work and enjoy our public programs. You deserve a moCa moment, step inside, be inspired, #moremoCa awaits.

IMAGES from top left: Teddy Sandoval, *Las Locas*, c. 1980. Acrylic and mixed-media on unstretched canvas, 39 x 52½ in (99 x 133.4 cm). Courtesy of Paul Polubinskas. Photo by Fredrik Nilsen; Anthony Friedkin, *Jim and Mundo, Montebello, East Los Angeles*, 1972. From The Gay Essay, 1969–73. Gelatin silver print, 11 x 14 in (27.9 x 35.6 cm). Gift of Anthony Friedkin. ONE National Gay & Lesbian Archives at the USC Libraries. Courtesy of Anthony Friedkin; Joyce Morrow Jones, *Political Correctness: Folktales*. Installation for the exhibition *A Dialogue in Black and White* at the 2018 Piccolo Spoleto Festival, Charleston, SC. Photo by Brenda Jennifer Peart; Michael C. Russell II and Antwoine Washington, Co-Founders of Museum of Creative Human Art

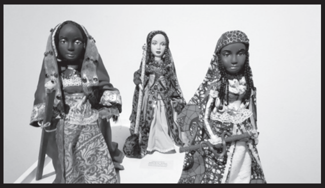
moCa
Cleveland
.org

■ *Thursdays-Sundays 11AM-5PM* ● *free daily admission*

Now at moCa

AXIS MUNDO

Queer Networks in Chicano L.A.



moCa AIR

Joyce Morrow Jones

Artist-in-Residence

MUSEUM OF CREATIVE HUMAN ART®

Institution-in-Residence

Programming the Lewis Gallery on moCa's 2nd Floor

Support MCHA at
creativehumanart.com

Michael Gill
Executive Director,
Collective Arts Network
Editor / Publisher, *CAN Journal*

JoAnn Dickey
Art Director

Jada Renee Hobson
Newsletter Manager

Stephanie Kluk
Development Manager

Tara Tonsetic
Advertising Sales Executive

Julaine Duffield
Copy Editor

Damaris Puñales-Alpízar
Translation and Spanish Language

CONTACT
Executive Director / Editor / Publisher
Michael Gill: michael@canjournal.org

Advertising
Tara Tonsetic: advertising@canjournal.org

COLLECTIVE ARTS NETWORK BOARD OF DIRECTORS
John Farina, President
Liz Maugans, Vice President
Wallace Lanci, Treasurer Pro-Tem
Gina Washington, Secretary
Emily Cole
Michael Gill
Marcello Melino
Karen Petkovic
Kathleen Sonnhalter
Gary Williams
EMERITUS William Busta

CAN Journal is the quarterly publication of the Collective Arts Network. It has a circulation of 10,000 copies distributed free in more than 200 locations around Cuyahoga County. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including nonprofit and for-profit businesses. Collective Arts Network and *CAN Journal* are supported by Consolidated Solutions, The Cleveland Foundation, Cuyahoga Arts and Culture, The George Gund Foundation, the Ohio Arts Council, advertisers, and member organizations. Collective Arts Network, P.O. Box 771748 Lakewood, Ohio 44107. Online: CANjournal.org.

cuyahoga
arts & culture

Cleveland
foundation

consolidated
solutions
BRINGING BRANDS TO MARKET
TECHNOLOGY • PROMOTION • PRINT

Ohio Arts
COUNCIL

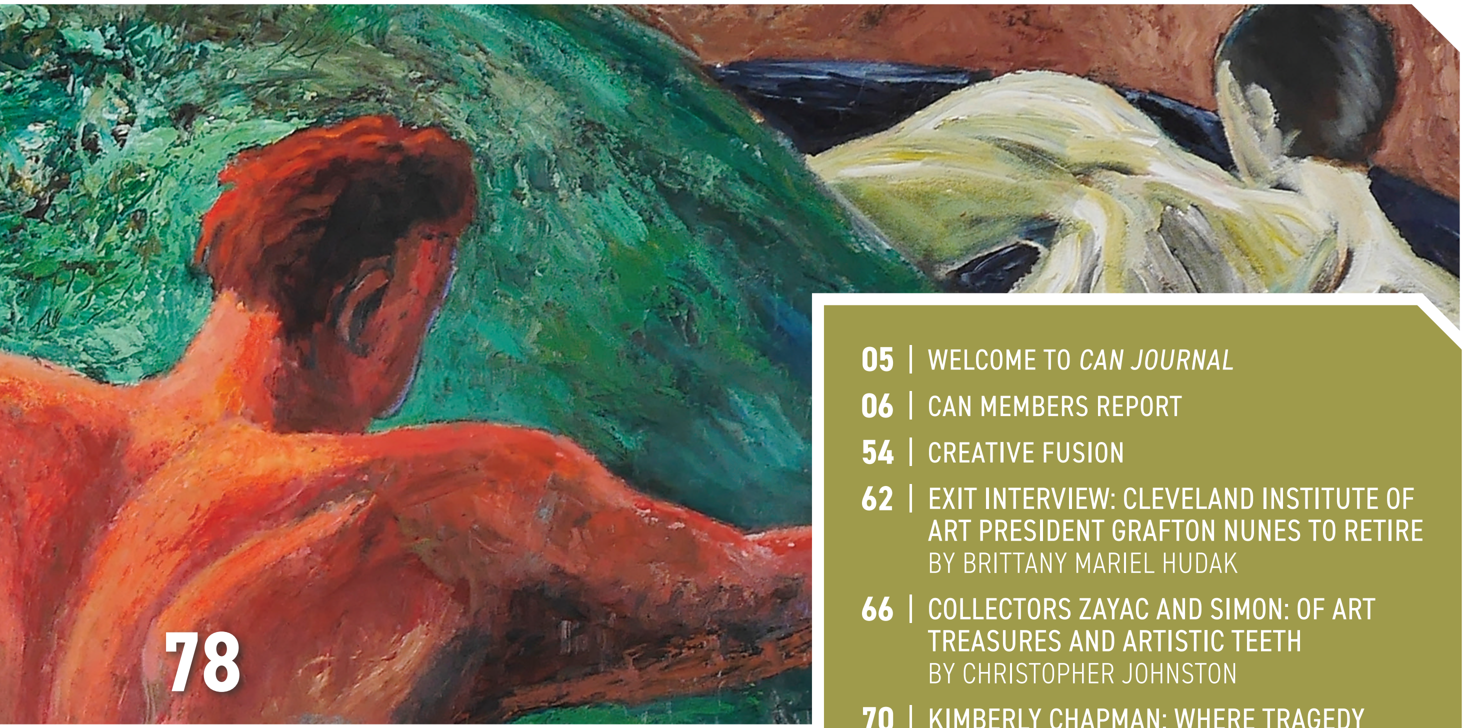
The George Gund Foundation

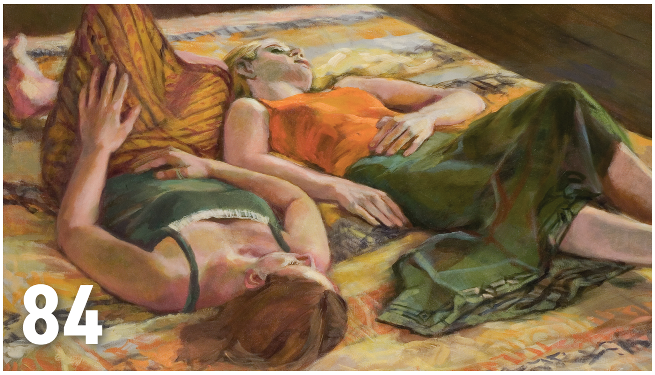
**CONSOLIDATED
AD**

ART IN NORTHEAST OHIO | FALL 2021

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND





05 | WELCOME TO *CAN JOURNAL*

06 | CAN MEMBERS REPORT

54 | CREATIVE FUSION

62 | EXIT INTERVIEW: CLEVELAND INSTITUTE OF ART PRESIDENT GRAFTON NUNES TO RETIRE
BY BRITTANY MARIEL HUDAK

66 | COLLECTORS ZAYAC AND SIMON: OF ART TREASURES AND ARTISTIC TEETH
BY CHRISTOPHER JOHNSTON

70 | KIMBERLY CHAPMAN: WHERE TRAGEDY AND ELEGANCE CONVERGE
BY ERIN O'BRIEN

74 | JORDAN WONG: SO STYLE
BY JOSEPH CLARK

78 | KEN NEVADOMI: THE PANTHER'S TEETH
BY DOUGLAS MAX UTTER

82 | EDWARD PARKER AND SNICKERFRITZ, HIS WORLD OF PURE IMAGINATION
BY JIMI IZRAEL

84 | KAMAN STYLE
BY CARLO WOLFF

88 | SPRING EVENTS

94 | MEMBERS OF THE COLLECTIVE ARTS NETWORK

96 | DONORS

COVER: Barry Underwood, Linear Construction 12 (Doan Creek), pigment print, 40 X 40 inches, 2020.

LEADERSHIP AND CHANGE

Just over a year ago, CAN Blog noted that no fewer than seven Northeast Ohio art organizations in the summer of 2020 had “room at the top.” At the same time as people were in the streets calling attention to the nation’s history of racism, seven of the region’s prominent art institutions had recently seen their executive directors resign. We made note not only because of job opportunities. One of the biggest obstacles to equity in the art world is not open access to exhibitions, or schools, or winning prizes, or landing commissions and sales: it’s leadership, and with it the power to make decisions and guide programming. So when top jobs become available, it’s not just a job opportunity for some individual. It’s an opportunity for the art world to make gains in racial equity.

“The intersection of circumstance creates an opportunity for those organizations to make historic impact with their eventual hires,” we wrote. “This is a moment when Cleveland art organizations could have much more Black and Brown leadership than they do now. Stay tuned.”

PROGRESS DOES NOT MEAN THE JOB IS DONE

A year later, it’s worth asking how that went.

What is sure to be one of the region’s most visible and influential institutions was not on that list. Assembly for the Arts was created as an umbrella for three existing organizations that guide public funding and policy for the arts in the region: funder Cuyahoga Arts and Culture, policy think tank Arts Cleveland, and the political campaigning organization Arts and Culture Action Committee all stand now under that umbrella. In May the Assembly announced that Cleveland native Jeremy Johnson would return from Newark, New Jersey, to lead the organization, which promised that at least fifty percent of its board members will be women or non-binary people, and at least forty percent will be BIPOC (Black, Indigenous, People of Color)—a reflection of the population in Cuyahoga County.

Meanwhile, some of the organizations we included in our observation last summer have also hired diverse leadership. SPACES is now led by Tizziana Baldenebro. The Morgan Conservatory promoted Leonard Young from interim to permanent executive director. Some of the others are still seeking new leaders.

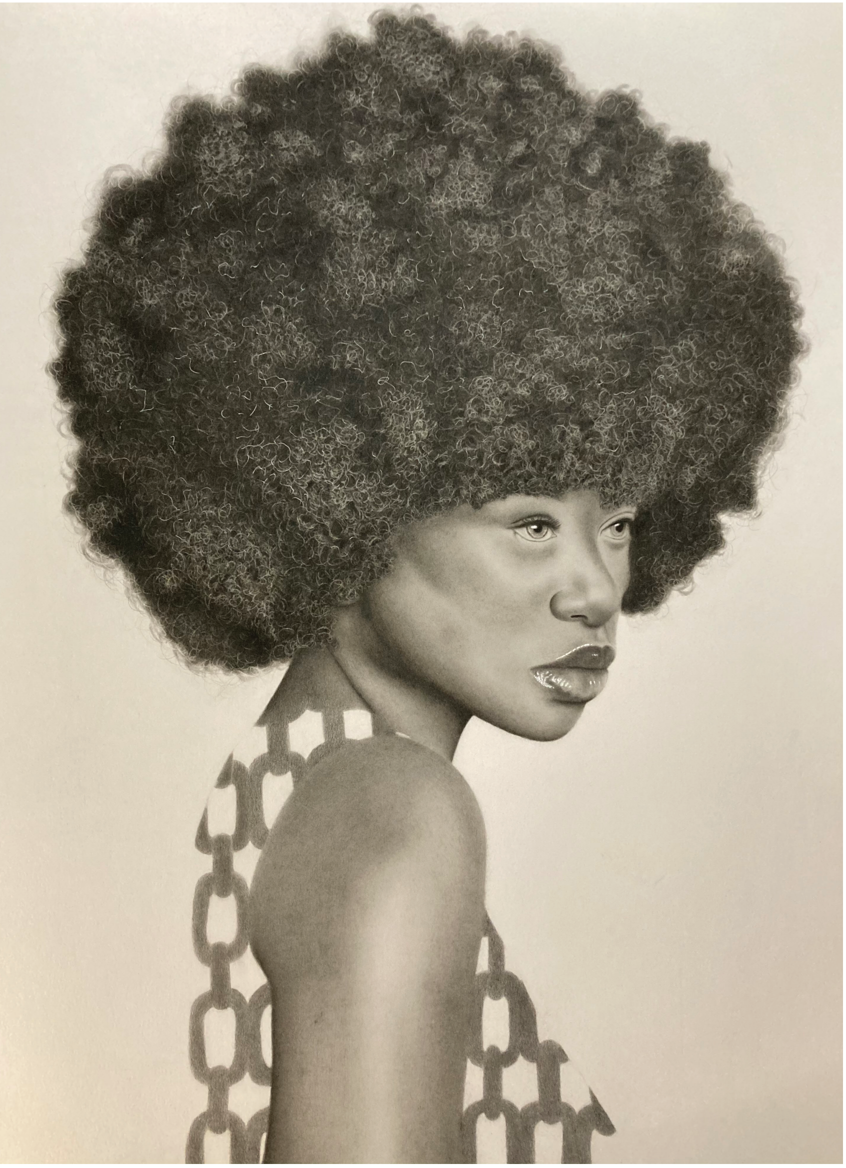
But this is important: progress does not mean the job is done. Just as the election of Barack Obama as president did not mean racism had ended in the US, a few Cleveland art organizations hiring Black and Brown leaders does not mean the region’s art world is suddenly equitable.

Progress is progress, though, and these changes are good news for us all. New leadership and better representation of the people who live here will open doors and bring new ideas, more new artists, and new inspiration. In this issue of *CAN Journal,* you’ll find many of our members are also presenting more diverse programming, from Akron Art Museum to moCa, from Valley Art Center to BAYarts, and more in between. It’s not time to let up: it’s time to keep going. We look forward to seeing you.

Michael Gill
Editor / Publisher

Experience More at the Museum

by Akron Art Museum Staff



Antwoine Washington, Powernomics (Woman), graphite and charcoal on bristol board, 2019, private collection.

THIS FALL, the Akron Art Museum's exhibitions will allow viewers to experience art in new and unique ways. *Continuum: Historical Resonances in Contemporary Art* encourages viewers to enjoy the past along with the present as pairs of art are displayed together. *Afterimages: Geometric Abstraction and Perception* creates visual and mental experiences through glittering patterns, radiant colors, and stimulating effects. *More is More: Visual Richness in Contemporary Art* invites viewers to have an exciting visual experience through a variety of textures, patterns, and colors.

Continuum: Historical Resonances in Contemporary Art opened on July 16 in the C. Blake McDowell, Jr. Galleries. The show features artwork from five contemporary artists whose work puts a contemporary spin on many popular themes. In addition, five pairs of artworks will be displayed together to appreciate the deep traditions found in contemporary works. *Continuum* will be on view through February 27, 2022.

Beginning October 2, *Afterimages: Geometric Abstraction and Perception* will be on view in the Karl and Bertl Arnstein Galleries. The exhibition features large-scale abstract paintings, sculptures, prints, and interactive artwork from the 1960s and '70s. *Afterimages* will be on view through January 9, 2022.

More is More: Visual Richness in Contemporary Art also opens on October 2. Ohio artists created all of the work featured in the exhibition. The artists use several different mediums and subject matter to create visually appealing works. *More is More* will be on view in the Judith Bear Isroff and Fred and Laura Bidwell Galleries through March 27, 2022.

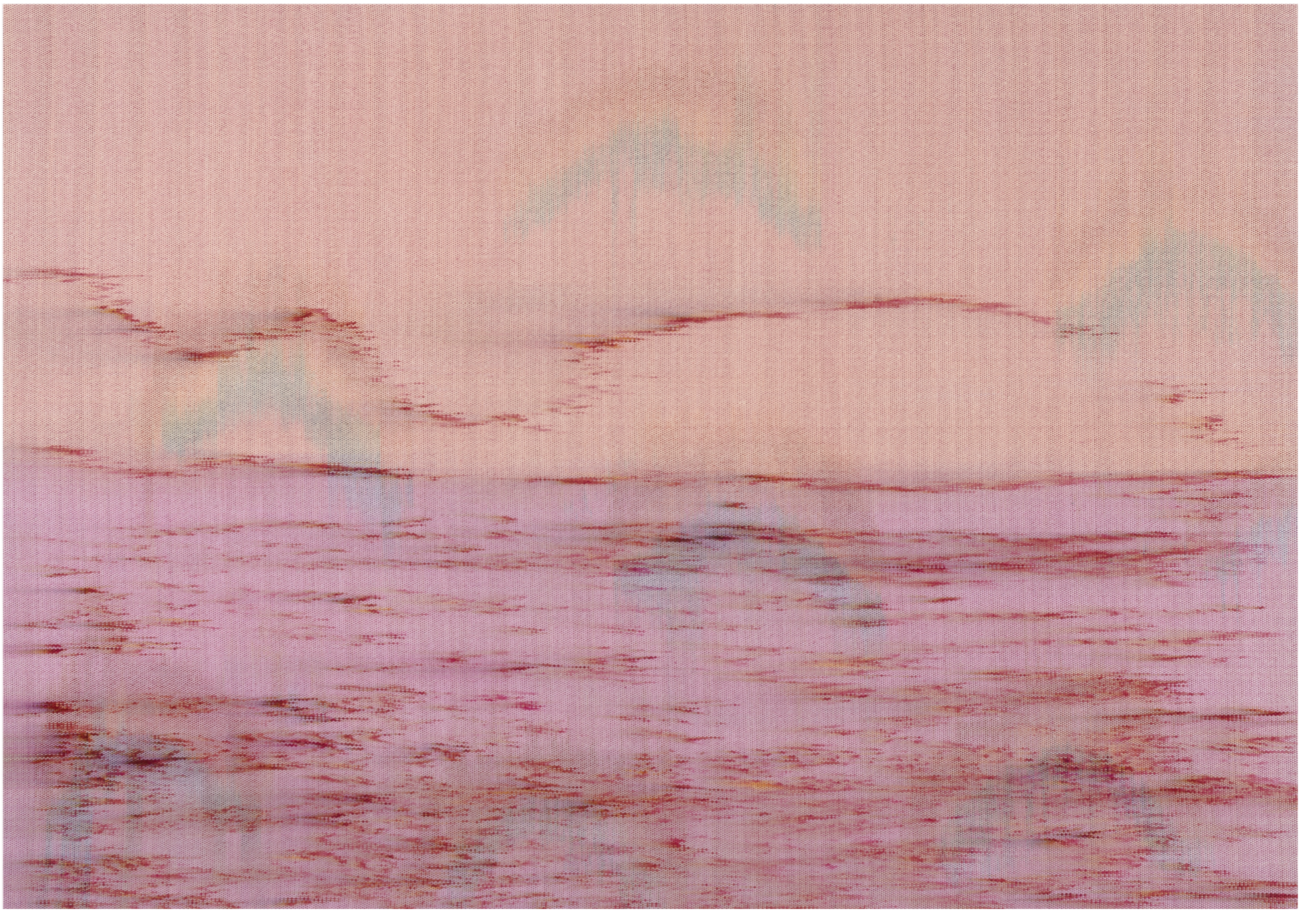
AKRON ART MUSEUM

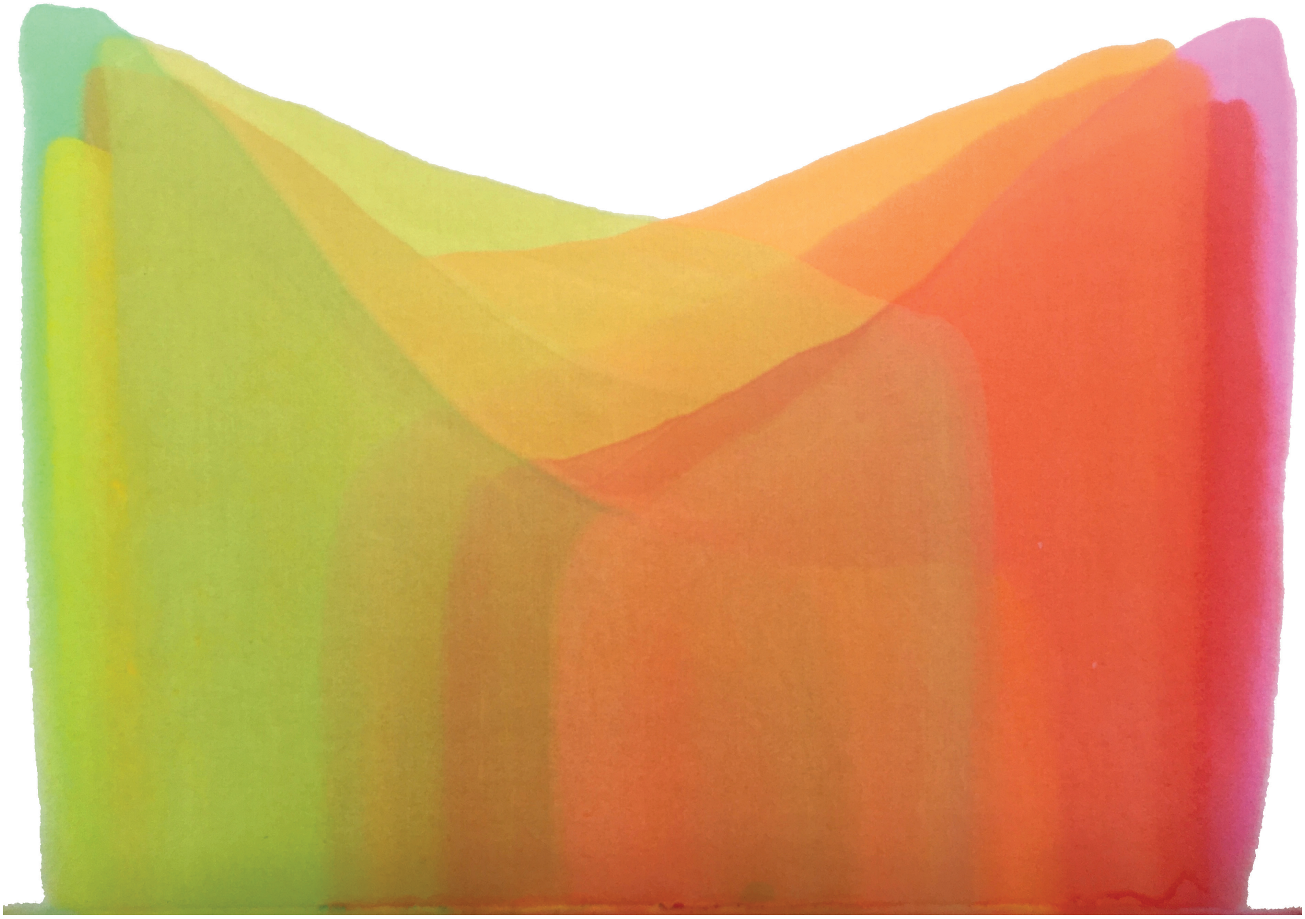
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

CONTINUUM: HISTORICAL RESONANCES IN CONTEMPORARY ART | THROUGH FEBRUARY 27

AFTERIMAGES: GEOMETRIC ABSTRACTION AND PERCEPTION | OCTOBER 2–JANUARY 9

MORE IS MORE: VISUAL RICHNESS IN CONTEMPORARY ART | OCTOBER 2–MARCH 27

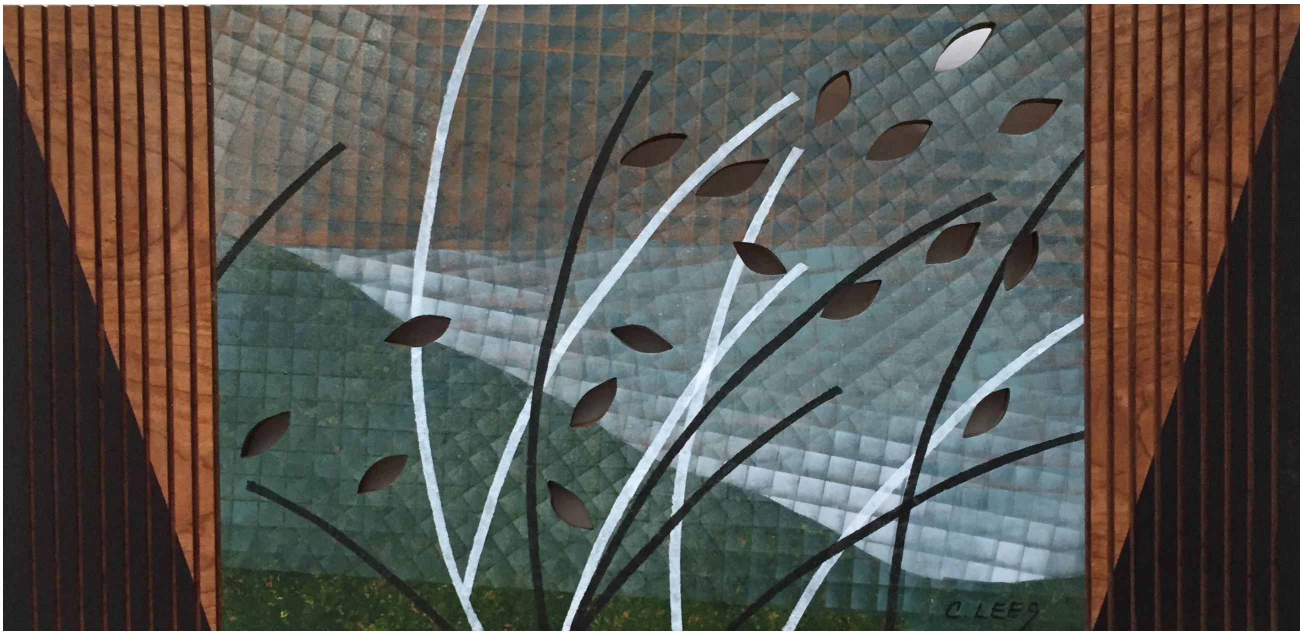




TOP: Hildur Ásgeirsdóttir Jónsson, Rainbow Fragment #11, 2018. Collection of the artist . BELOW: Marcel Rozek, #57, 2019. Collection of the artist.

BAYarts Presents Charlotte Lees: *Nature Reimagined*

by Karen Petkovic



Charlotte Lees, Wetlands, from *Nature Reimagined*, on view in BAYarts Sullivan Gallery October 8–November 12.

THE SULLIVAN FAMILY GALLERY at BAYarts will welcome artist Charlotte Lees with *Nature Reimagined*, a show consisting of multi-discipline work, conceived in Lees' wooded home environment, that took shape during the COVID-19 pandemic. The pieces are inspired by the wooded landscape, pond, and wildlife that surround Lees. The exhibition is on view October 8 through November 12, with an opening reception from 5:00-8:00pm on Friday, October 8.

When asked about her creative process, Lees advises that she eagerly anticipates each creative day, gathering ideas from her natural setting and allowing them to incubate. Trained as a printmaker and painter, her work has a two-dimensional quality. Working primarily in wood, Lees carves, assembles, and paints her pieces. Many sculptures contain added materials such as metal, plexiglass, and photo images. These elements help to create a complex and visually-exciting landscape.

In this exhibit, Lees will include several series of work based on nature, wetlands, organ pipes, and the pandemic. For the Organ Pipe Series, she had a friend give her several old organ pipes to repurpose. Lees advises it was a challenge to create images that would enhance these antique structures. After much consideration, she chose to abstract sounds of nature and musical notations. The surfaces are embellished with paint, wood, and metal, thus transforming the pipes into unique works of art.

The Pandemic Series is a series of virtual and imaged travel images conceived during a time of being housebound. Lees advises change and stimulation are key to her creative process. She enjoys working in series as each series allows her to approach her subject with fresh eyes. Repetition of the same image does not inspire her.

Beauty matters to Charlotte Lees. She seeks to create lasting images that connect man to his surroundings.

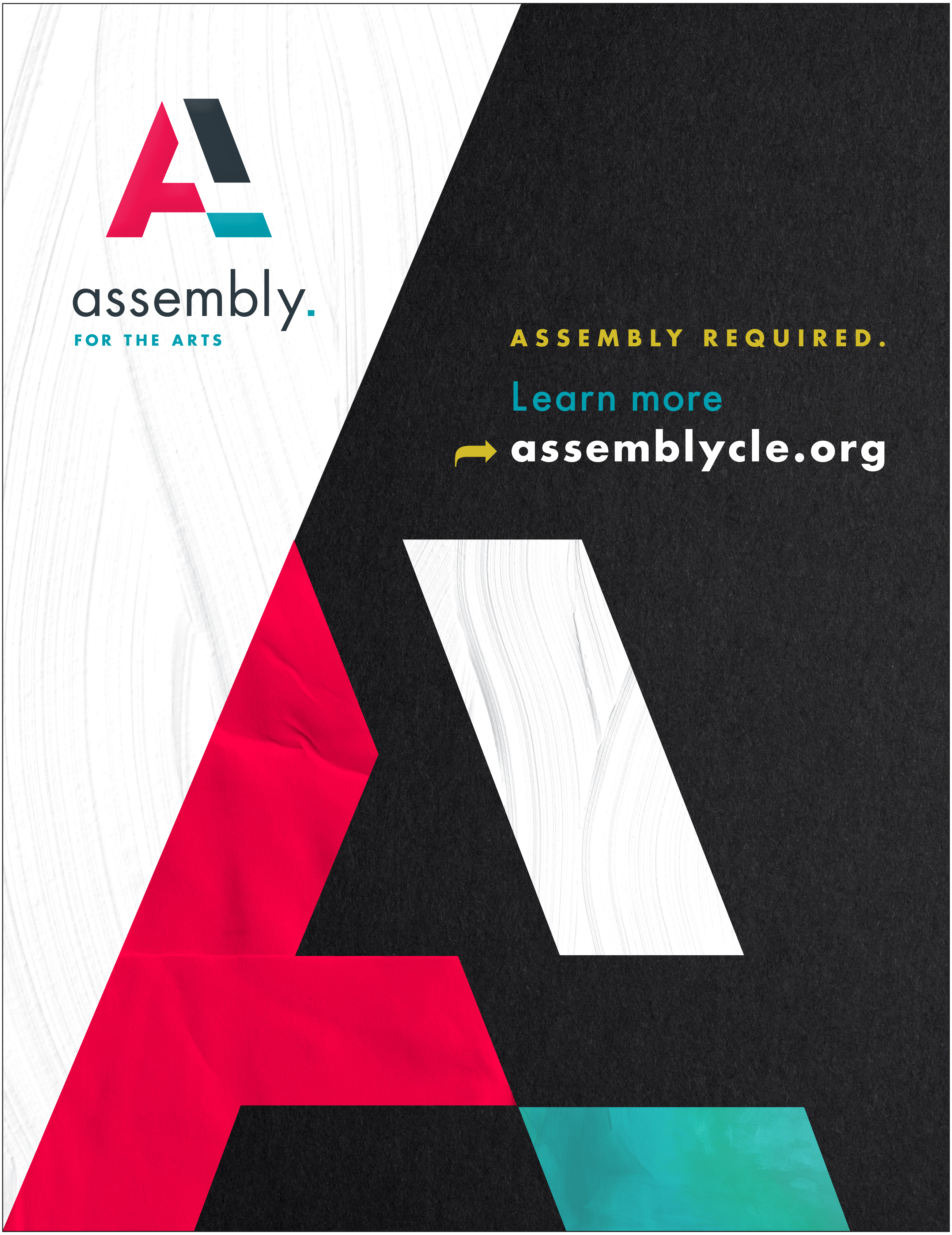
BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

MOONDANCE ANNUAL BENEFIT | SATURDAY, SEPTEMBER 11

CHARLOTTE LEES: NATURE REIMAGINED | OCTOBER 8–NOVEMBER 12
RECEPTION 5-8PM FRIDAY, OCTOBER 8

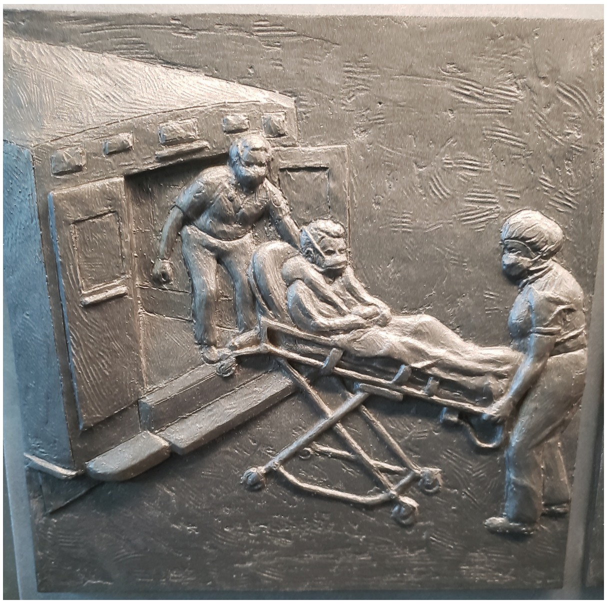
HOLIDAY OPEN HOUSE | 10AM-4PM SATURDAY, NOVEMBER 20

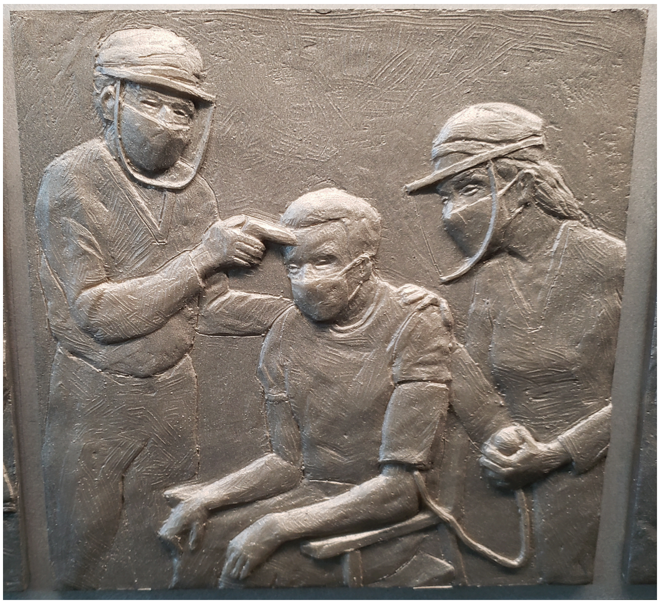

assembly.
FOR THE ARTS
ASSEMBLY REQUIRED.
Learn more
assemblycle.org

Southwest General Health Center Unveils Dramatic COVID-19 Treatment Storyboard Sculpture

Internationally-renowned sculptor David Deming and son Michael's eight-piece sculpture depicts continuum of care during pandemic

by Dave Johnson





SOUTHWEST GENERAL HEALTH CENTER was founded in 1920 by local community residents in response to the Spanish Flu epidemic, which saw more than one in four people worldwide stricken with the disease.

Sound familiar? Fast forward one century. At the height of the COVID-19 pandemic in 2020, Southwest General once again played a critical role in treating more than 3,700 confirmed COVID-19 patients. In recognition of this effort, in June 2021 Southwest General unveiled a dramatic, eight-panel storyboard sculpture created by internationally-renowned sculptor David Deming and his son, Michael, on the center wall of the main lobby of the hospital.

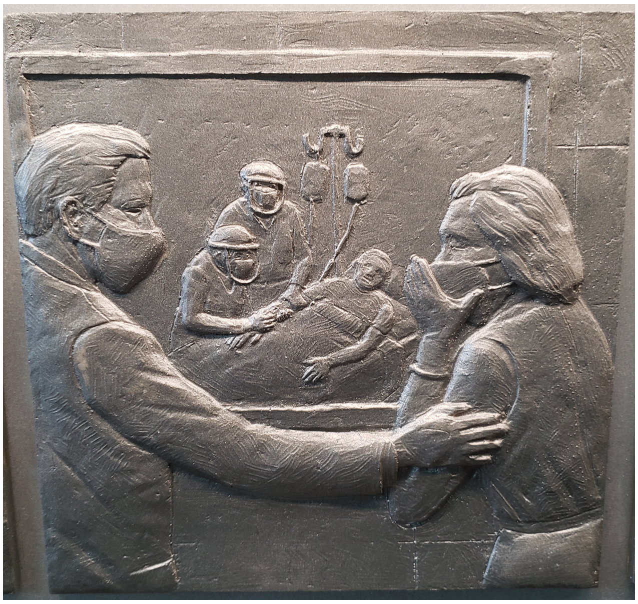
Wishing to thank the physicians, nurses, and team members who rolled up their sleeves and took on any task necessary to care for and treat COVID-19 patients, the medical executive committee at Southwest General met in late November 2020 to brainstorm ideas.

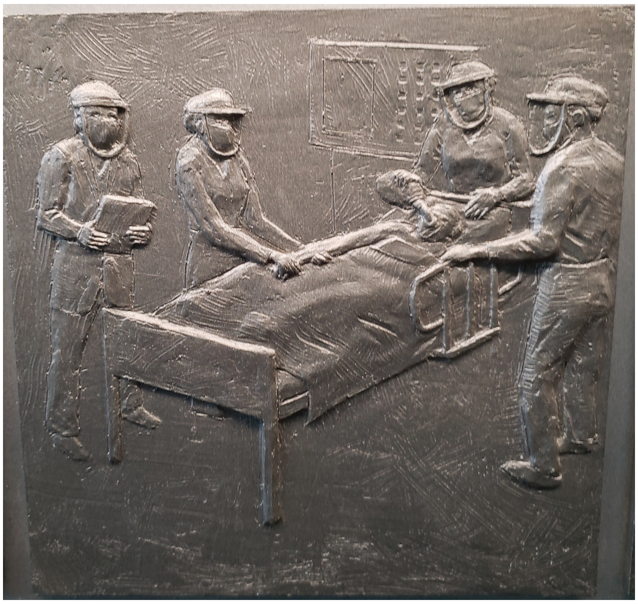
"We wanted to thank the many doctors, nurses, therapists, environmental team members, phlebotomists, tray carriers, and everyone associated with the entire spectrum of care during the COVID-19 pandemic," said Dr. Michael Deucher, a cardiovascular specialist and president of Southwest General's medical staff. "Our committee, comprised of physicians, nurses, our CEO and leaders of our medical staff, wanted to show our mutual appreciation for everyone's sacrifice and hard work in treating our patients, and to create a substantial image of what we all went through during COVID that the general public and our team members could visit and walk by for the next several decades."

"We wanted to do more than just host an ice cream social to say thank you to the staff," said Dr. Deucher.

After several brainstorming sessions, the Southwest General community reached out in February to Eileen Roth, longtime art curator for the hospital, for ideas on creating a symbolic piece of art to commemorate and thank team members. After surveying the space and capturing the essence of the request, Roth reached out to Deming and his son about the concept of creating a lasting tribute.

A longtime artistic contributor to Southwest General, Deming—whose





dramatic sculptures are featured prominently in front of and in buildings throughout the world—readily agreed.

"My son, Michael, who is a very gifted sculptor, and I met with the Southwest General team; they showed us the prominent wall location, and provided valuable insight into what they wanted to convey to everyone who chipped in to help and treat COVID patients during the past year," said Deming. "I felt that the storyboard concept might be really good because it would represent the entire healing process as well as all of the different people who were involved in the caregiving of COVID patients."

Father and son have sculpted other dramatic pieces for Southwest General, including a tree filled with animals that is prominently displayed in a courtyard and Mike's abstract aluminum piece on display in the atrium near the cafeteria.

"I sketched a storyboard depicting the entire continuum of care," said Deming. "We presented the sketches to the Southwest General staff and then created the models in clay, producing plaster molds. We then cast the images in polyester resin fiberglass, allowing us to control the color and create a cast-iron look that fits very nicely with the wall color and the bank of lights."

The father-son collaboration ultimately devised a dramatic wall-mounted storyboard of eight sculptures that were completed and hung in the main lobby of Southwest General earlier this spring. The eight sculptures capture the timeline of a COVID patient and family members, from the initial 911 call through treatment to the ultimate "Clap Out," when the patient is finally cured and released from the hospital.

The plaque below the eight sculptures reads:

> *The Medical Staff of Southwest General Health Center would like to acknowledge and thank all Southwest General employees for their hard work and dedication in providing thoughtful and compassionate care to our patients and their families during the COVID-19 pandemic.*
>
> *From April 1, 2020 through April 1, 2021, Southwest General treated more than 3,700 confirmed COVID-19 patients and grieved the passing of 139 patients who lost their lives to this virus. Through it all, you remained SOUTHWEST STRONG. Thank You!*

David Deming, the former president of Cleveland Institute of Art, has sculpted portraits of sports stars and business leaders, including the iconic statue of Cleveland Browns great Jim Brown that stands outside First Energy Stadium.

"My interest in doing this sculpture ranks very high on my list of work because it will have an impact on staff and visitors alike and will serve as a lasting thank you to everyone who worked so hard during the pandemic," said Deming.

Each of the eight panels conveys a different emotion.

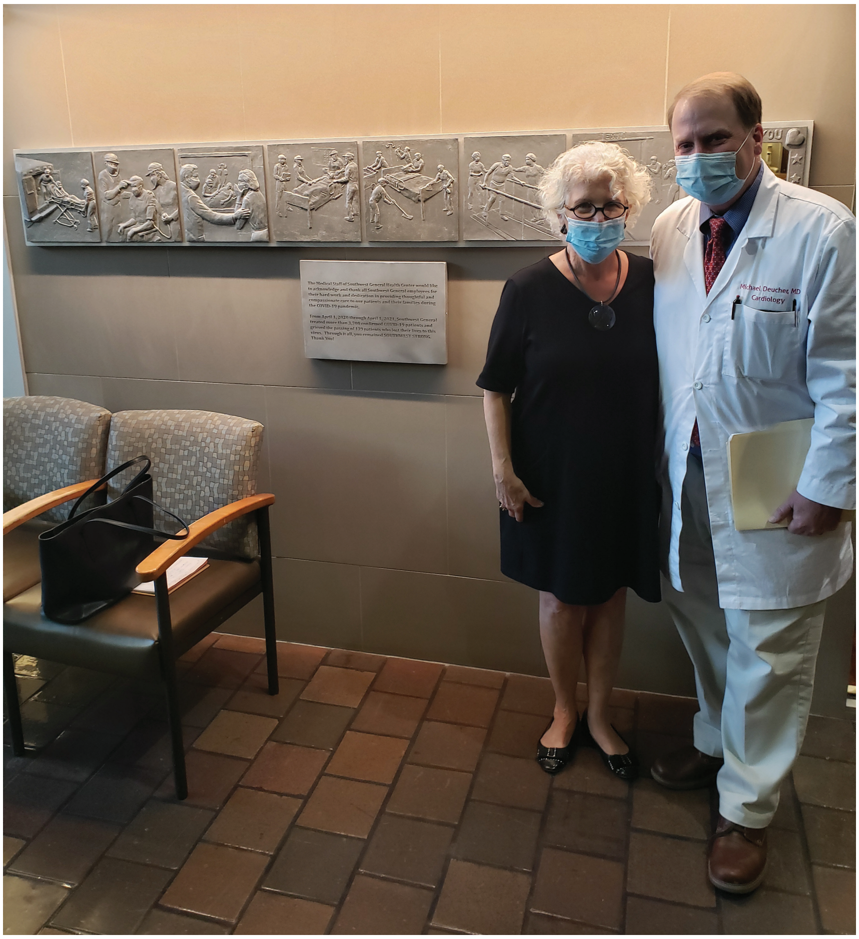
The first panel, with the patient being brought into the hospital by ambulance, conveys a feeling of fear and panic.

The second panel depicts the worry and concern on the part of both the patient and the caregivers as the patient begins treatment.

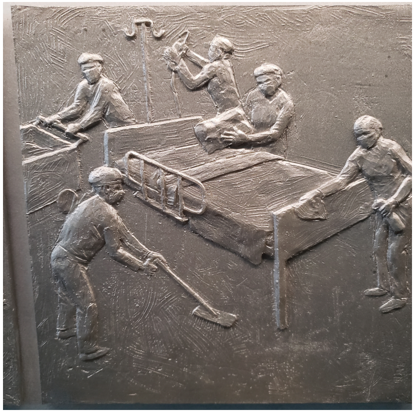
The third panel, with family members unable to touch the patient through glass window panels, showcases the despair that many family members and patients felt during the pandemic.

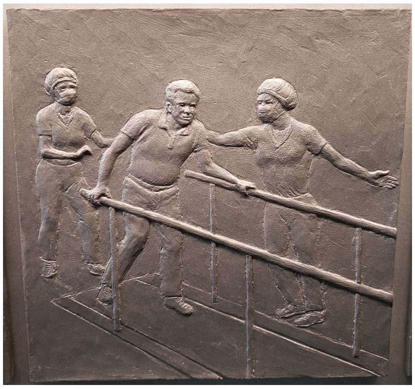
The fourth panel, showcasing the treatment of the patient, depicts the amazing teamwork of the entire medical team on a typical day.

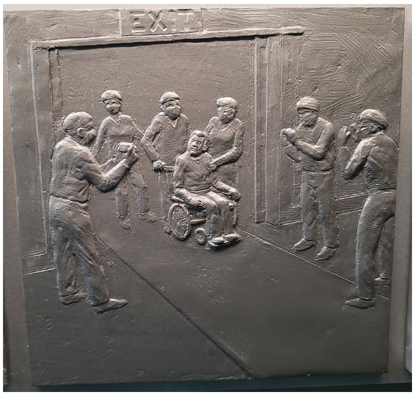
The fifth panel, opening a window into the harrowing work of the environmental services team cleaning and sterilizing a treatment room, shows off the professionalism and courage of every team member.



PREVIOUS PAGES AND RIGHT: Relief sculpture by David Deming and Michael Deming depicts stages of treatment and recovery from COVID-19. ABOVE: Art Source consultant Eileen Roth, with Dr. Michael Deucher, a cardiovascular specialist and president of Southwest General's medical staff.







The sixth panel, depicting a patient undergoing physical therapy, using angled handrails to learn to walk, shows the hope and possibility of recovery and getting ready for the next step.

The seventh panel is the dramatic "Clap Out" as the entire medical community, family members, and friends celebrate the patient's release from the hospital.

The final panel, a large mirror with a heartfelt "Thank You Caregivers" message, provides a venue for each individual to look at his or her own image as someone who has cared for patients.

"David and Michael Deming have an emotional connection to Southwest General," said Roth. "He was thinking out of the box to create a series of wall sculptures instead of a more traditional stand-alone piece. The last sculpture, the mirror, is intended to thank everyone—it's you! Patients, caregivers, family members."

"Southwest General CEO Bill Young has been so supportive of this project from the beginning, including the location of the artwork in our main lobby," said Dr. Deucher.

Located in Middleburg Heights, Southwest General serves six community taxing districts as the community hospital. Roth has served as the hospital's art curator for many years, developing an overall nature-based theme, focusing on utilizing art as a healing tool for the soul.

"Friday, June 11 was the first day since the outbreak began last March that we had zero COVID patients in the hospital," said Dr. Deucher. "It was a day of celebration for all of us, we piped in 'Happy' by Pharrell [Williams] throughout the building."

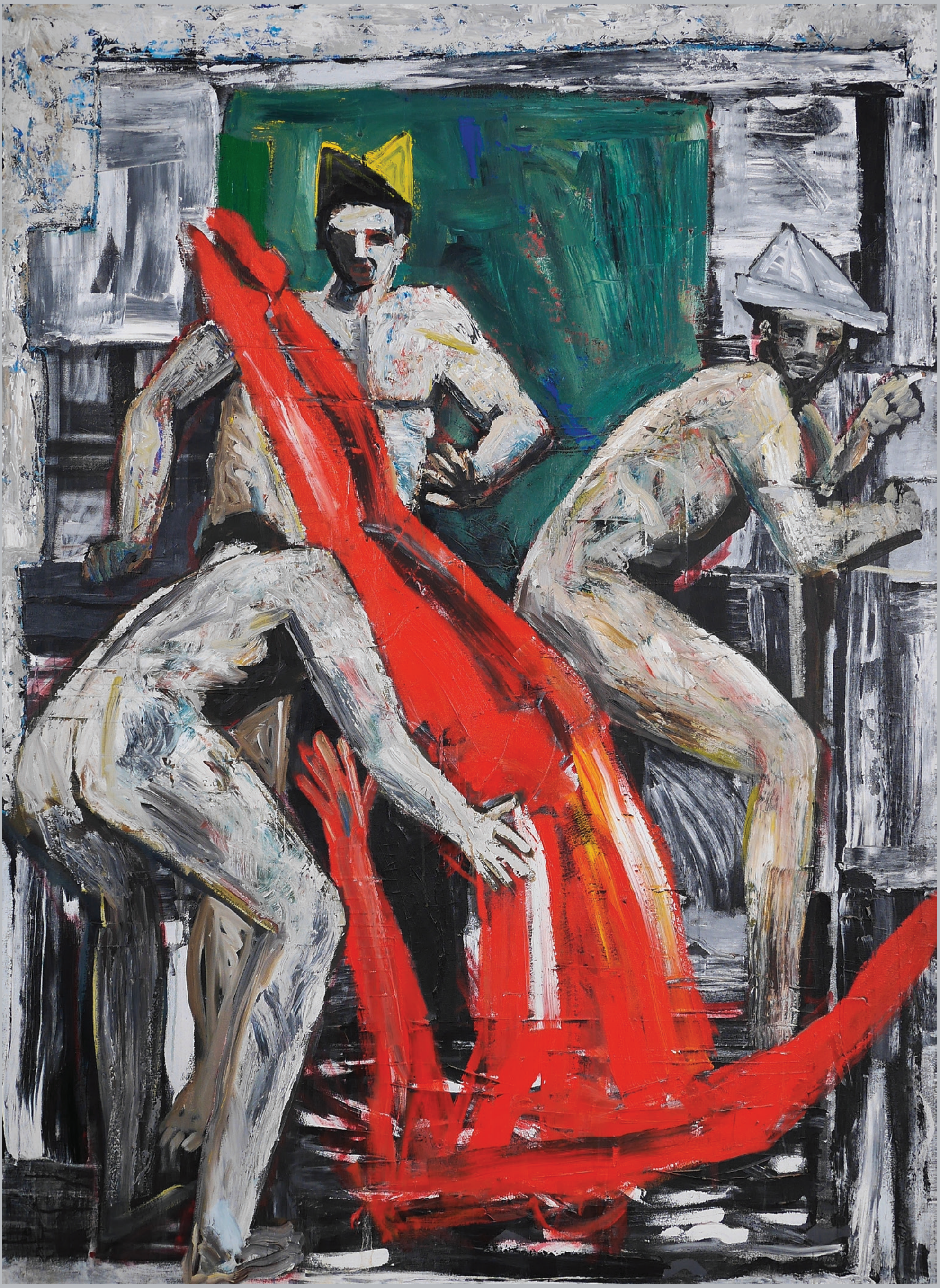
For more information, please contact Eileen Roth at artsourcecleveland@gmail.com.

ART SOURCE

23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

NEVADOMI

Exhibition October 14th - December 30, 2021



Ken Nevadomi (American, b. 1939), *Falling Artist*, 1988, Acrylic on canvas, 87 x 64 inches

Opening Reception: Thursday, October 14th, 6:00-8:00 pm

WOLFS

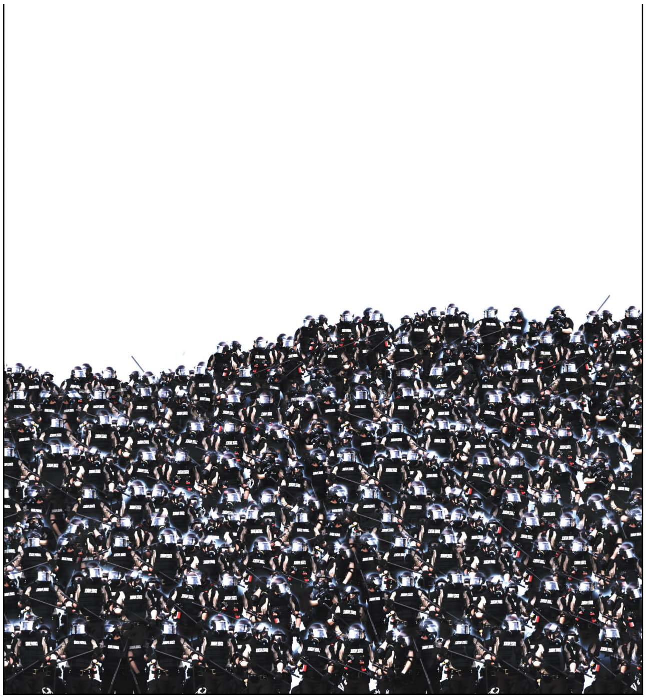
216-721-6945
23645 Mercantile Road
Beachwood, Ohio

wolfsgallery.com

Seeking fine paintings and sculpture including works by artists of the Cleveland School.

A New Era Begins at Valley Art Center

by Valley Art Center Staff



Omid Tavakoli, Over Policing (Sea of Cops), detail.

Artist Tracy Ameen at work.

AFTER EIGHT YEARS of inspired guidance expanding our programming, spearheading the first sanctioned outdoor mural in Chagrin Falls, forging regional partnerships, planning our fiftieth anniversary celebration, and, oh yeah, navigating a pandemic, Mary Ann Breisch is officially retired and off the clock! Although she is leaving, the work of Valley Art Center will continue on course as the VAC Board has selected Rebecca "Bec" Gruss as the new executive director.

"Bec brings with her a vast professional knowledge of running her own business," Board President Laurie Dean said. "We look forward to her leadership of VAC."

Gruss comes to VAC with twenty years in public accounting and six years at be.gallery, her start-up retail art gallery in Chagrin Falls. In addition to her business and art gallery experience, Gruss has held several roles at nonprofit organizations.

In the spirit of continuing on the paths of collaboration, inclusivity, and equity laid out by Ms. Breisch, VAC is happy to announce our fall exhibit *Points of View* will include: a partnership with Heights Arts re-exhibiting *Posing the Question* and hosting Ekphrastacy, along with an Artist Spotlight of internationally-renowned Chagrin Falls pottery artist Tracy Ameen—whose sculpting and double wall pottery can be found at the Smithsonian/Cooper Hewitt Museum, The White House, and The Museum of Modern Design in New York—as well as a historical look at black history in the Chagrin Falls community. *Posing the Question*, a poignant and powerful exhibit that explored topics of racial equality and the fight for justice was on view at Heights Arts January through March of this year; but unfortunately, it was missed by many due to the pandemic restrictions that were still in place during its initial run.

Rachel Bernstein of Heights Arts had this to say of the partnership: "I am thrilled that Heights Arts will partner with VAC for the upcoming *Posing the Question* re-exhibition and Ekphrastacy - Artists Talk and Poets Respond series. For many years former VAC director Mary Ann Breisch, BAYarts director Nancy Heaton, and I have been brainstorming on ways our common programming and missions could connect. It is wonderful to see our efforts coming to fruition as Mary Ann passes the legacy of this partnership on to new director Bec Gruss upon her retirement. I look forward to seeing where we will go from here!"

VAC agrees!

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

YOU ARE HERE

CENTRAL | CLARK FULTON
DETROIT SHOREWAY | PLAYHOUSE
SQUARE | ST CLAIR–SUPERIOR
UNIVERSITY CIRCLE | WATERLOO

YOU ARE HERE is a multi-venue exhibition, bringing a curated vision of Cleveland art making, here and now, into neighborhoods all over Cleveland. It's organized in collaboration with an intergenerational, diverse team of curators who have a range of institutional affiliations. The curatorial team will assemble more than a dozen exhibitions that will, at times, examine place and location, and at other times skewer notions of culture and politics, and map to discussions around presence and loss. Together, these exhibitions will give us an experiential journey through the literal geography of our city, and the ever-complicated situational understandings of place, context, identity, and action.
For more information or to apply, go to CANtriennial.org.

JULY–AUGUST, 2022

Cleveland Foundation

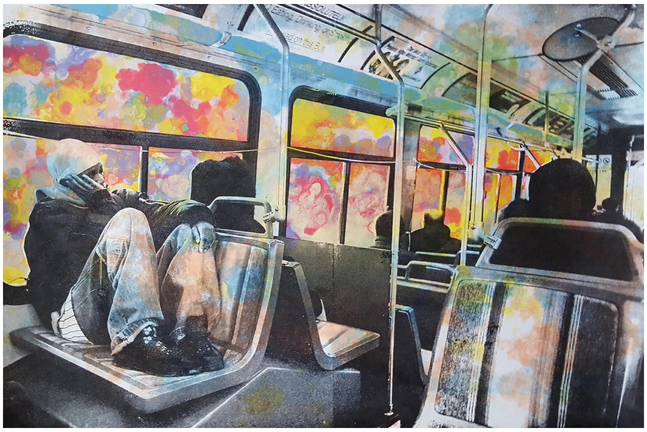
The George Gund Foundation

Ohio Arts Council

cuyahoga arts & culture

Heights Arts Highlights Art in All Forms to Close Out 2021

by Heights Arts Staff



Anna Tararova is one of the artists featured in *Printers Select*, on view through October 17. Pictured above: Tararova's RTA.

WHEN WE THINK OF ART, it's easy to think of a painting hanging in a museum, or a large sculpture in a park. But art comes in many forms, and to close out 2021, a year in which art has meant so much more, Heights Arts is celebrating many art forms in its fall exhibitions, poetry reading, and Holiday Store.

Opening August 17 and running through October 17, Heights Arts will highlight print media in the *Printers Select* exhibition. Curated by Liz Maugans, the show features art from six artists new to Heights Arts. These artists were tasked with bringing in a special second artist for the exhibition—someone who made a significant impact on their lives and studies. The participating artists and their partners are Hanna Manocchio and Sampson the Artist; J. Leigh Garcia and Nina Battaglia; Orlando Caraballo and Ed Lugo; Anna Tararova and Amirah Cunningham; Shadi Ayoub and Bob Kelemen; and Omid Shekari and Kristina Paabus.

The print medium has expanded over the years and continues to evolve by combining with other forms like painting, mixed media, and even sculptural work to convey artists' complex stories. "The polarities, interventions, technical processes and intersections that exist in print media; the commercial and fine art, political and protest his/herstories; the abstract, representational and unique prints; all fuel the energy of this deliberately delicious round up of artists in their etchings, lithographs, Risographs, screen prints, monotypes, and letterpress/relief prints," says Maugans.

Artist Anna Tararova uses print media to make sense of the gray, disconnected areas of life. "There is an urgent need for humanity to reconnect with nature in order to experience a harmonious and peaceful existence. I have been searching for a way to express this idea through my artwork and found it in papermaking," she explains. "Paper made from plants and recycled materials could be a sustainable solution to many ecological and economic problems the world is facing today. Using fiber that was sourced locally also contributes to my work conceptually by creating a connection between subject and place."

The *Printers Select* exhibition runs in the Heights Arts gallery alongside the Spotlight Showcase featuring the work of print artist Nicole Schneider. Her work explores control and perfectionism through the lens of her familial relationships with other women, and how these relationships have influenced her relationship with motherhood.

Visitors can view the exhibitions in person at Heights Arts' Lee Road gallery and participate in the accompanying Ekphrastacy - Artists Talk and Poets Respond series on September 23.

In November and December, Heights Arts will present its twentieth popular annual Holiday Store, featuring art and craft from over 100 local artists. The Holiday Store will include functional and decorative items in paper (cards and prints), glass (vases and glasses), ceramics (vases, platters, trays, mugs), fiber (scarves, bags, blankets, pillows), metal (lamps and utensils) and wood (cutting boards, utensils, coasters); photography; paintings; and many other beautiful items from the creative community.

Artists who wish to sell their work in the Holiday Store and patrons who would like to purchase items can find more information at HeightsArts.org.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

PRINTERS SELECT | AUGUST 20-OCTOBER 17

SPOTLIGHT: NICOLE SCHNEIDER | AUGUST 20-OCTOBER 17

EKPHRASTACY: ARTISTS TALK, POETS RESPOND TO PRINTERS SELECT | SEPTEMBER 23

HOLIDAY STORE | NOVEMBER 5-DECEMBER 31
OPEN 7 DAYS A WEEK STARTING DECEMBER 1

FRONT International:
Cleveland Triennial for Contemporary Art
Preview Exhibition at Transformer Station
October 7, 2021–January 2, 2022

Grand Prototypes, Humble Tools

SAVE THE DATE:
OCTOBER 7, 2021

PREVIEW EXHIBITION
OPENING & PARTY

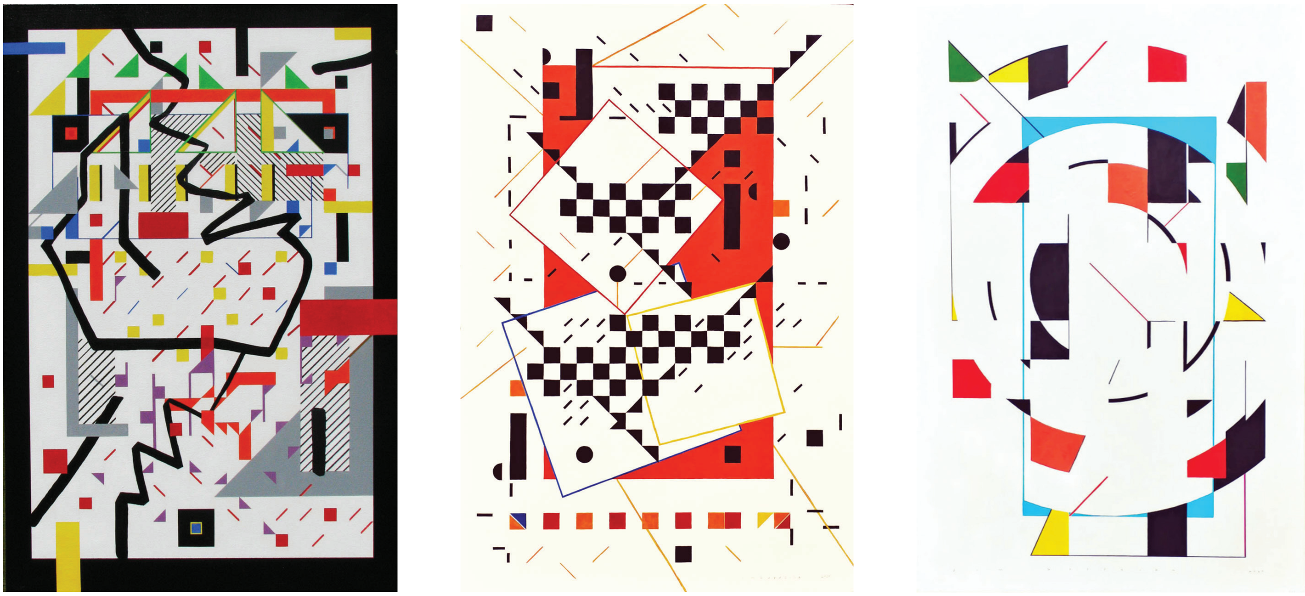
FRONTart.org
info@frontart.org
@fronttriennial

Transformer Station
1460 W 29th Street
Cleveland, Ohio 44113

FRONT

ArtiCle Gallery Presents *Jim Soppelsa: Combinations Along The Way*

by Louis Ross



Works of Jim Soppelsa: LEFT: Uninvited. CENTER: SeeSaw. RIGHT: Clock Talk.

JIM SOPPELSA grew up with an appreciation of art and design. Jim's father, A.J. Soppelsa, a talented Cleveland commercial and fine artist, instilled in his son a love of line, color and shape—and a fascination with what he termed "the abstract."

Graduating from the Cooper School of Art in 1974 with a major in communication design, Jim began his career as an apprentice keyliner at Manning Studios in Cleveland. He was awarded a Special Mention in Graphics in the 1980 CMA May Show.

Jim spent the following family and work years as co-owner, designer and production manager with Sun Art Decals, a Cleveland silkscreen and digital production company. He continued to pursue drawing, painting, cartooning and small graphic journals in his spare time.

Since retiring from the commercial world, Jim has returned full-time to the studio with projects he began nearly fifty years ago.

"I start with basic sketches based on a variety of grids broken down into three sections. Subtle tensions develop among shape, line and color"—what Hans Hoffman described as the dynamics of "push and pull." Other European influences of Mondrian, Klee, the Italian Futurists and Bauhaus design are evident in Jim's art.

"My work is based on the elements of land, sea and air. Nearly all my initial drawings are threes—circles, squares and triangles, black and white or primary colors. At times I venture into secondary colors, shades and tints. Working in series and systems with a few limiting parameters, I am amazed at the visual freedom I find."

Jim's formal approach to design is not devoid of light-hearted humor and whimsy. Dancing figures, jazz notation, fantastic creatures and expanding landscapes, all brimming with energy and motion, are brought to mind.

ArtiCle Gallery presents *Jim Soppelsa: Combinations Along The Way* for your viewing pleasure.

ARTICLE GALLERY/ART IN CLEVELAND

15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

JIM SOPPELSA: COMBINATIONS ALONG THE WAY | SEPTEMBER 3-26
RECEPTION 6-9PM FRIDAY, SEPTEMBER 3

BITS AND PIECES: A COLLAGE SHOW | NOVEMBER 5-28

WORKS OF SUSAN SQUIRES, ZOE MURPHY, KELLY PONTONI, KATHY SKERRITT, AND KIM BISSETT
RECEPTION 6-9 PM FRIDAY, NOVEMBER 5

Building Momentum

by Bellamy Printz

Artist Davon Brantley, at work at Deep Dive Art Projects. Brantley's works are on view at Deep Dive October 15–November 30.

SUMMER is a time for swimming holes: the chaotic community pool, the cool still pond, the turbulent, but mesmerizing surf of our own Lake Erie. Currently, life at Deep Dive Art Projects is feeling like one of those endless pools with a strong jet that one swims against to develop more body strength. Starting a new business and trying to shake off the COVID cobwebs at the same time is a self-imposed challenge, and always exciting. This spring and summer a steady stream of artists created in the printshop downstairs at the Deep End, often attended by Oliver, the studio dog. Upstairs, in the Viewing Room, exhibitions of works by Sarah Kabot and Wendy Partridge brought new people to the Deep End during Walk All Over Waterloo events. A flow of art-consulting projects continues our engagement with regional and national artists and galleries. This June and July saw the completion of a long-term project with Cleveland Heights collectors, and the printing of two small intaglio editions with Wisconsin-based artist Michelle Grabner, in partnership with Abattoir Gallery. Now we're enjoying late summer sunsets on the porch overlooking Waterloo Road and getting ready to show new prints by artists-in-residence Nikki Woods and Davon Brantley and one by Alexandria Couch. Wooooosh!!!! No matter how much we wish summer would last, the current keeps pushing us forward and making us unstoppable.

DEEP DIVE ART PROJECTS

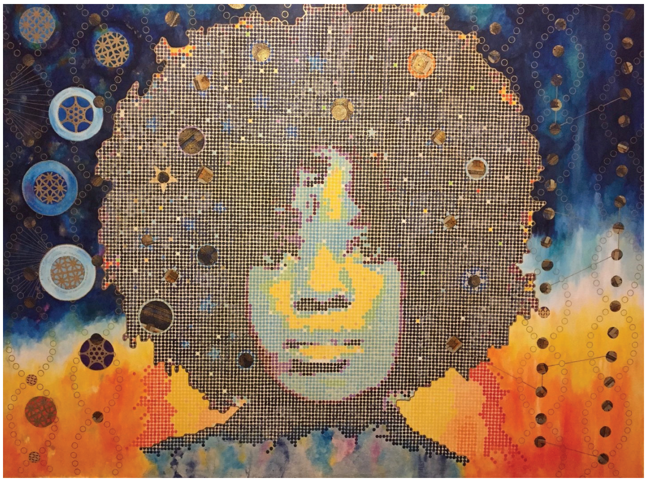
at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
Call or email for appointment
bellamy@deepdiveart.com
216.973.1986

NIKKI WOODS: GHOST FIELDS | AUGUST 21–OCTOBER 8

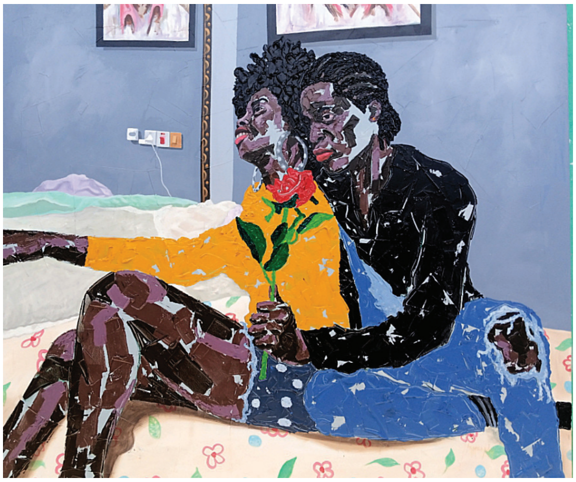
DAVON BRANTLEY: FAMILIAR PHASES | OCTOBER 15–NOVEMBER 30

Framed Presents Béatrice Lebreton and Richmond Agamelah

by Stacey Bartels



Béatrice Lebreton, Nyota, acrylic, African fabric on unstretched canvas, 53 X 70 inches.



Richmond Agamelah, The Love Cycle.

BÉATRICE LEBRETON
OPENING SEPTEMBER 3

Inspired by the African Diaspora, Béatrice Lebreton sources both her multicultural heritage and current events as she creates work that encourages the viewer's engagement and interpretation. Working primarily in mixed media, Lebreton combines textiles, stitched and beaded surfaces with painted sections on the canvas as a means of commemoration and interaction. The patterns, fabrics, and beads become a focal motif that add a tactile touch and fuse into what she characterizes as a language stretched between the limits of the imaginary and history. Still, storytelling is quite important to her practice, as evidenced by combining text into the composition. She engages viewers visually on multiple levels while creating a space for curiosity in examining the information embedded within the work.

Unapologetically, Lebreton celebrates womanhood. Throughout her body of artistic expressions, she shatters the stereotypes women are born into and illustrates growth and change. Her art carries connotations of identity, social discomfort, feminism, representation, and transformation. Her work is in private collections throughout the United States and France. Exhibitors include the Art Institute of Chicago, Winston-Salem State University, the African American Museum in Dallas, Dallas Visual Arts Center, Woman Made Gallery Chicago, Columbia University, and the Pittsburgh Center for the Arts, among others. Likewise, Lebreton has amassed a portfolio to include public art commissions for hospitals, hotels, the Dallas/Fort Worth International Airport, Metropolitan Transit Authority of New York, VIA Metropolitan Transit system in San Antonio and the University of Oregon University, to list a few. She has been featured in the American Art Review, the Dallas Morning News and the International Review of African American Art, in addition to other noted publications. Equally, Lebreton has garnered broadcast media attention appearing on local affiliates of national news programming from ABC, CBS and NBC. Lebreton is a French native presently based in Harlem. She received a Master of Fine Arts from the École Nationale Supérieure des Beaux-Arts in Paris and a Master of Ethno-aesthetic, with a concentration in African Art from La Sorbonne University.

FRAMED

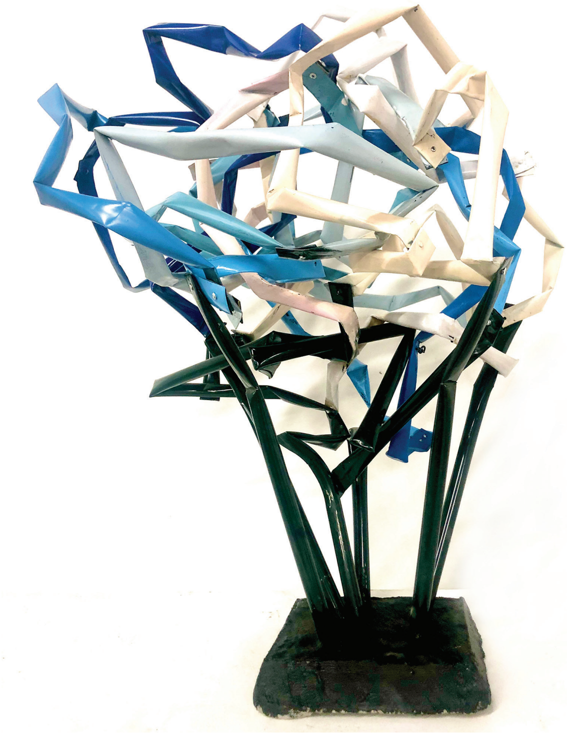
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

RICHMOND AGAMELAH
OPENING OCTOBER 1

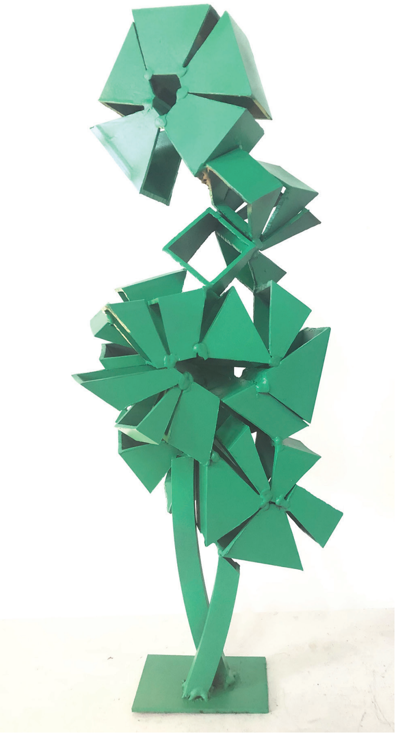
Richmond Agamelah is a contemporary artist from Ghana. Richmond uses his art to celebrate his identity and present new ways to approach Blackness. His portraits captivate serene poses and gazes. Using recycled material to paint portraits of Black men and women against a single-colored black background, Richmond leaves out patches of blank undercoat and allows them to freely and intentionally remain on portions of the faces. His latest collection *Love Cycle* seeks to promote Black love. The love cycle, between two people that are falling in love, are together as a couple in love, and in some instances fall out of love.

Welcome Back, Vivien

by Christopher L. Richards



Vivien Abrams Collens, Arbor, painted steel on concrete base, 26 X 20 X 23 inches, 2021.



Vivien Abrams Collens, Green Pinwheel, painted aluminum, 22 X 9 X 8 inches, 2021.

VIVIEN ABRAMS COLLENS, a Hudson Valley-based artist, returns to her native Cleveland with new work at Maria Neil Art Project. The exhibition explores dualities found in both her work and her life. Collens finds that she faces what has until recently been a distinctly female predicament. In the 1970s, she established her artistic career in Cleveland as Vivien Abrams. Pursuing new opportunities, she relocated to New York City. "New York was good to me, I exhibited widely and received fellowships and residencies. After I married and became a mother, I took on my married name in the interest of family unity with my husband and children, not realizing this would later create a virtual break with my previous exhibition history."

It's not just a break in exhibition history, but also one with her collectors here in Cleveland. Adam Tully, co-gallery owner of Maria Neil Art Project with his husband John Farina, is a newer collector of her work. "Christopher, John, and I have been fans of Vivien's work for several years. In fact, we were brought together around a mis-matching of her works we had both individually purchased at auction! After visiting her studio and her gallery space we knew that her work needed to be seen back home. We three started planning Vivien's return to Cleveland. Christopher Richards has done a wonderful job curating a selection of playful works that are visually striking. The whole show is beautifully cohesive."

Collens' currently works in aluminum. "I collect metal of different thicknesses and proportions to use in my welded sculpture," Collens explains. She transforms the metal into representations of nature without denying the medium its primary qualities. "My work is abstract but always has a subject. To me it is a dialectic between the rational and the material, between energy and stability."

Several series of sculptures are abstracted trees or flowers, referencing gardening or floral arranging. Another series explores the forms of historic samplers created by young women to demonstrate their proficiency in needlework. Through metal geometric shapes and bent tubes, Collens transforms what are often coded as women's hobbies, by fusing the masculine and the feminine together.

"This exhibition is an opportunity for me to share my work with old friends and to reunite the two most significant chapters of my life," Collens explains. Maria Neil Art Project will introduce Collens' work to a new generation of artist critics and collectors. The exhibition, *Dualities, Sculptures by Vivien Abrams Collens*, opens October 1 and runs through January 2022.

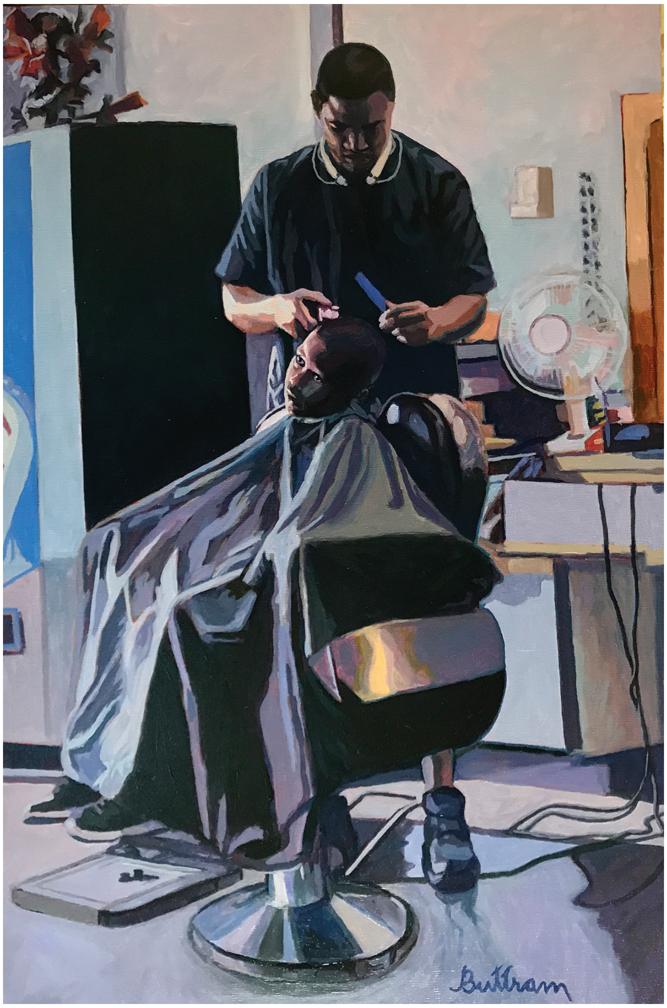
MARIA NEIL ART PROJECT

15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

DUALITIES, SCULPTURES BY VIVIEN ABRAMS COLLENS | OCTOBER 1–JANUARY 2022

Waterloo Arts Adds Staff, Invests in the Future

by Lane Cooper



David Buttram, The Barber, oil on canvas, 24 X 36 inches, is the winner of the *CAN Journal* Prize for work of an artist from Northeast Ohio in Waterloo Arts 2021 Juried Art Show.

IT'S BEEN A YEAR of existential crisis and lumbering forward. Waterloo Arts has decided to lean in by adding staff as an investment in the future. New part-time Gallery Manager Kayli Salzano oversees gallery communications, logistics, and marketing, and she's organizing a gallery committee to guide curatorial decisions and gallery programs. Salzano says, “I'm excited to carve out space for the gallery to focus more specifically on community and care. I hope to work more closely with [Waterloo Arts Program Manager] Danny Volk, the gallery committee, and the gallery's future exhibiting artists to introduce opportunities for artists and art-appreciators to collaborate. I'd love to witness all parts of the organization nourishing one another and for the space to buzz with creative energy.”

Salzano is working with artist Miguel Rivera-Vera to organize his forthcoming WA exhibition. Opening Friday, October 1, Rivera-Vera's works, often whimsical and poignant, are poetic explorations of memory—embodying the emotional and atmospheric nature of past experience.

Gallery Assistant Jamie Cohen-Kiraly works with artists on installs, is chief gallery attendant, and “brightens our world with her rad painting skills.” Check out the piano Cohen-Kiraly painted for The Grand Piano Pursuit, organized by Piano Cleveland, currently on view in front of the gallery.

Program Manager Danny Volk oversees WA's current community engagement project, The Green Palette, which provides resources for volunteers to redevelop neglected planter beds on Waterloo Rd. The Green Palette webinar series shares information on urban farming, soil and water, native plants, and seed saving. The project is just a small part of a larger conversation about resources in neighborhoods and who controls them. Danny is also assisting with the Waterloo Arts Fest which returns on Saturday, September 11, from noon until 7:00pm.

Working behind the scenes, Office Assistant Carol Condon is described by Executive Director Amy Callahan as “our office mom.” With calm and aplomb, Condon does what needs doing. “It has been nice to have a group of other creatives to exchange ideas with and I am looking forward to moving WA forward with our new team,” says Callahan.

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

WATERLOO ARTS JURIED EXHIBITION | AUGUST 6-SEPTEMBER 18
ON VIEW AT WATERLOO ARTS AND PHOTOCENTRIC

WATERLOO ARTS FEST | NOON-7PM SATURDAY, SEPTEMBER 11

MIGUEL RIVERA-VERA | OCTOBER 1-NOVEMBER 13

HOLIDAY CO-OP SALE | NOVEMBER 27-DECMBER 24

ART OF THE ORNAMENT | FRIDAY, DECEMBER 3

SAVE THE DATE

CLEVELAND ARTS PRIZE

61st ANNUAL AWARDS EVENT

OCTOBER 13, 2021

artsPRIZE
CLEVELAND

THE PRINT CLUB of CLEVELAND

2021 Fine Print Fair
October 7-10

Browse and shop at one of the nation's largest, most comprehensive displays of fine prints. Open to the public. **Free admission.**

printclubcleveland.org

cma.org

THE CLEVELAND MUSEUM OF ART

Chimera's Trove, 2019. Sarah Lutz. Color etching with Pochoir
Image: 12 x 9.5 in. Paper: 22 x 15 in. Edition of 25.
Donated by 10Grand Press

A Sample of Recovered Artifacts in Lapine, Pennsylvania after the Catastrophic Flood of the Allegheny Valley, 1957

ABOVE AND FACING PAGE: Photographs from the forthcoming book and exhibition, *Strange Devotion*, by Jacob Koestler and Michael McDermit, archival pigment prints, various dimensions.

WATER-LOGGED PAGES, FROM THE PERSONAL JOURNALS OF LAPINE RESIDENT IDA SONG

14 JULY 1929

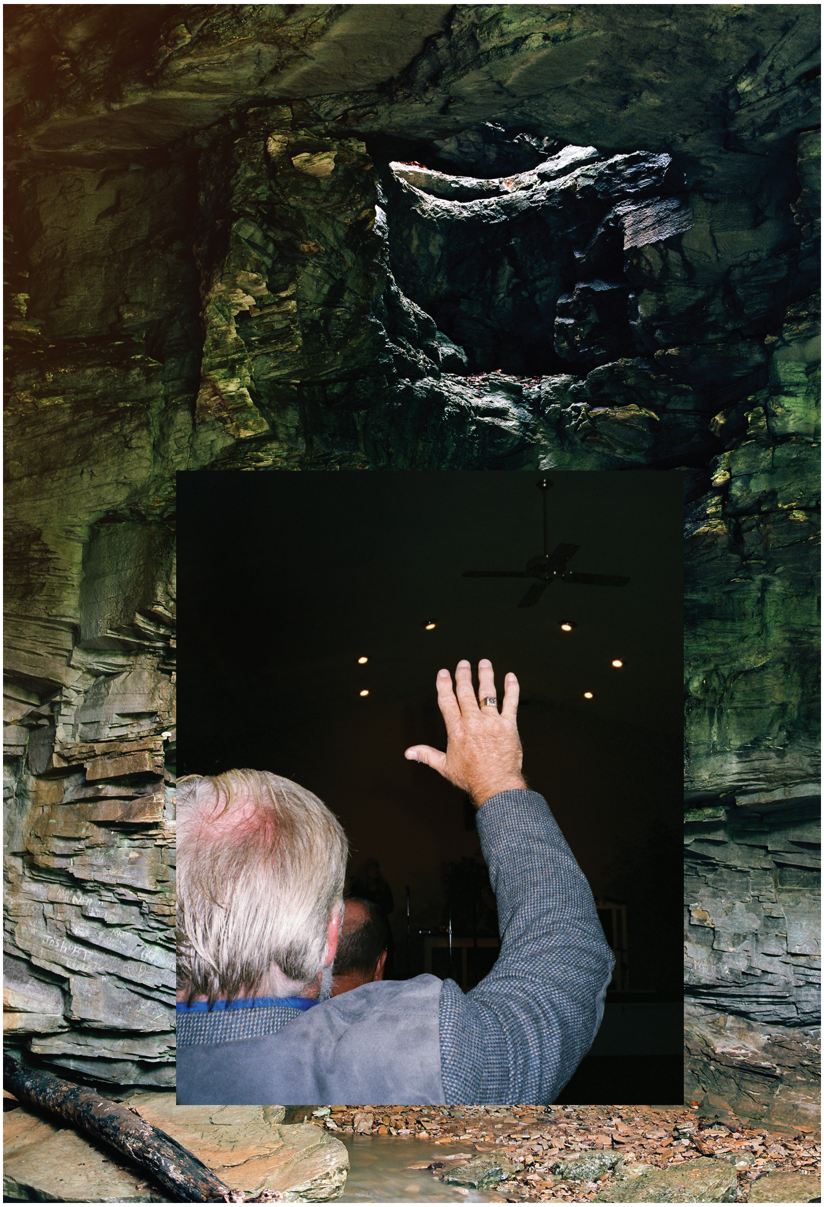
The walls of this room are aglow with all the colors of the rainbow. These colors are, to me, the most nourishing morsels within the content of consciousness. This morning, a hare stopped in the swaying clover and said a prayer to the rainbow: my beautiful daughter brings peace to this valley—and no more rain.

30 JANUARY 1930

Caput galeatum is literally, the 'helmeted head'. A birth caul is a sign of good luck in many cultures—for no object could be more imbued with superstitious potential than a piece of birth-associated human tissue—and it's been said that the bearer is blessed with the inability to drown. A baby might be born with an amniotic helmet so effective that when his mother tries to bathe him, he rides the surface of the water, and if forced down, comes up again like a cork. I've heard of many families selling cauls to sailors for a good amount of money. Oh Lord, that I might have been blessed with the membranous hood, that I might have kept it on my person for all those years, leading me to the moment, just before he set to sea, to have stuffed it in my husband's uniform.

RELIGIOUS TRACT, “THE NEW DILUVIALISM,” AUTHORED BY W.H. CLARK, CIRCA 1931

HERE IS PORTRAYED A SEQUENCE OF EVENTS (the shortest navigable distance from man to God): (1) the knowledge of God (2) degraded by the transfer of His attributes to created things, resulting in (3) the worship of images of these things, and (4) the corruption of religion through belief in naturalism: (1) In 1925, I came to the vast coal fields of Pennsylvania, where my observation of deep drilling confirmed long-standing suspicions that there existed a meaningful geological column, and within the effluvium evidence of the geologic record corresponding with the Biblical record, and my then-theory of the MISTIO and the TWO CONES. (2) I also observed and encountered MAN’S ARROGANCE on full display, as the lack of respect for the geological column, its history, and the confines of physics bestowed through the Divine were apparent around nearly every turn. (3) The warning bells I sought to sound, on the ritualistic marches through town square and into the valley beyond: “HEAR YE! HEAR YE! THE VALLEY IS FATED!” were so ignored that it seemed that calamity was not only invited by the wealthy elites, but courted as the rooster puffing up his red comb in front of the hen house. (4) I was initially run out of town under the guise of filthy words such as charlatan, false prophet, and blasphemer. And so, I set out to save as many souls from the waters as I could, and through some strange devotion*, this lonesome town in this lonesome valley is where I settled.



---

*Strange Devotion *is a multimodal art book and exhibition by Jacob Koestler and Michael McDermit that exhumes the Appalachian Gothic tradition to examine the often-misunderstood nuances of past and present life in the Rust Belt and Appalachia. The book exists in intertwining parts—photographic essay and fictional narrative—that explore themes of overgrowth, hidden-in-plain-view peculiarity, and macabre banality, while still honoring the abundance of natural beauty and the complexity of lives lived within the ancient rolling hills and valleys. The concurrent two-person exhibition will feature unique photography and text-based artwork.*

WILLIAM BUSTA PROJECTS

15517 Waterloo Road, Suite 2 (up)
Cleveland, Ohio 44110
bustaprojects@gmail.com

STRANGE DEVOTION: JACOB KOESTLER & MICHAEL MCDERMIT

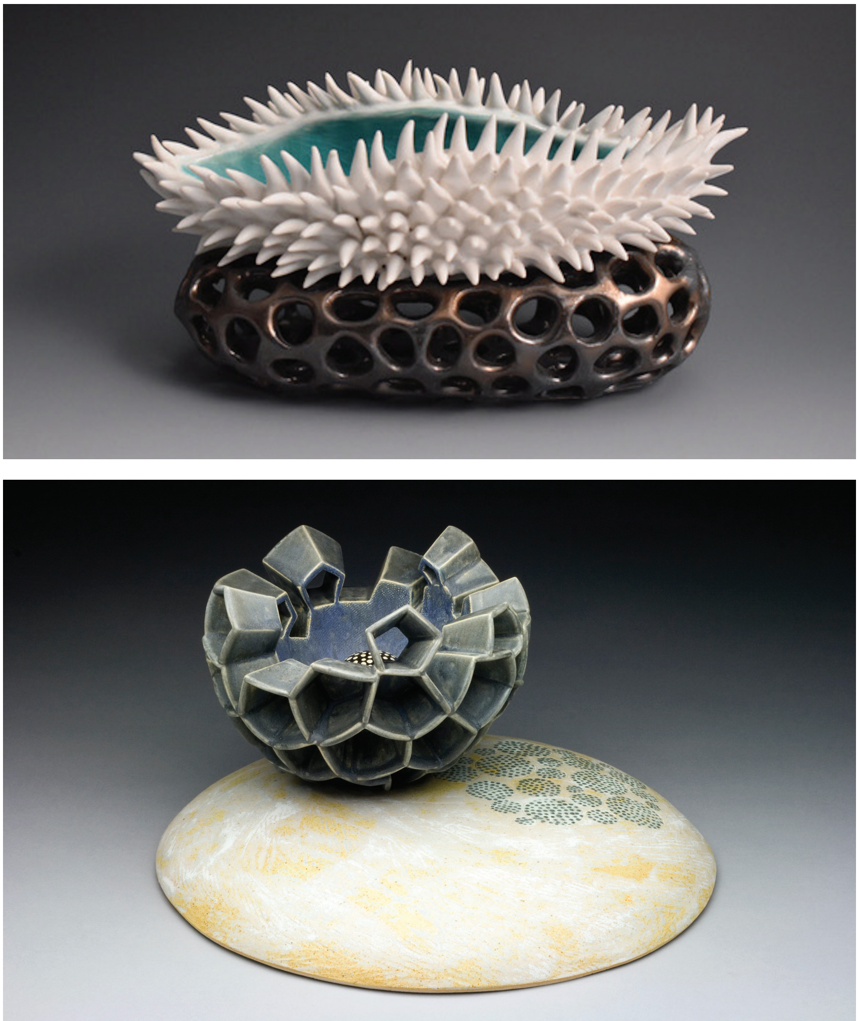
SEPTEMBER 24–NOVEMBER 5
BOOK RELEASE & OPENING RECEPTION: FRIDAY, SEPTEMBER 24

DURING SCHEDULED EXHIBITIONS, WEDNESDAY THROUGH SATURDAY 12 TO 5

Drawn to Clay: The Alchemy of the Elements

ARTneo Presents Northeast Ohio Ceramicists Andrea LeBlond, Beth Lindenberger, Donna Webb and Sandy Miller

by William G Scheele



TOP: Beth Lindenberger, Resting Burst, porcelain, 8 X 4 X 3 inches, 2021. BOTTOM: Andrea LeBlond, Molecule.

THIS EXHIBITION presents the work of four Northeast Ohio women who all have decades of experience in the ceramic arts. The natural world has provided much inspiration for these artists who are moved by the infinite variation in process, form, and color found in nature. Their overlapping interests and differences highlight contemporary developments in regional ceramics.

Donna Webb and Beth Lindenberger have each explored methods to reimagine organic objects and reveal their endless variety and adaptability. They have also collaborated on a number of special installation projects that resemble galactic constellations or oceanic microcolonies. Andrea LeBlond strives to represent a natural order and balance in her work that reflects the process of structure and disintegration of organic forms. Sandy Miller creates elegant, balanced forms that are reminiscent of sacred vessels, often finished with organic and woven fibrous materials.

From the beginning of time, humans have learned how to take malleable clay from the earth and create useful items for eating and drinking, as well as items of a purely artistic expression. The process of working with clay is very physical. Forms are constructed by throwing or hand building, followed by carving or adding elements and finishes. The alchemy of ceramics utilizes the basic elements of earth, water, fire and air. The artist knows how to direct these processes, like a dance with endless variations.

Northeast Ohio has a long and celebrated history of excellence in the ceramic arts and ARTneo is proud to contribute this exhibition of contemporary women artists.

ARTNEO

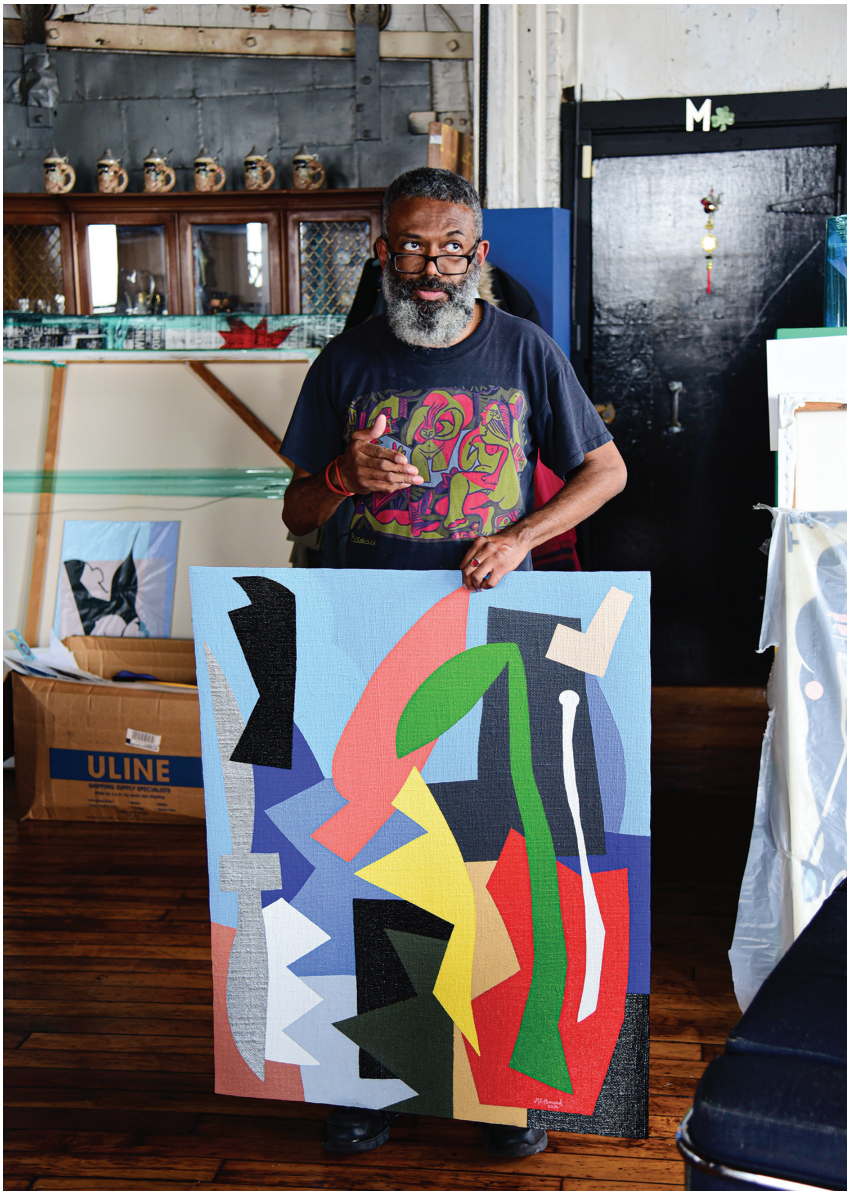
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

DRAWN TO CLAY: THE ALCHEMY OF THE ELEMENTS | OCTOBER 15–JANUARY 21
RECEPTION 5-9PM FRIDAY, OCTOBER 15

SPECIAL HOLIDAY CERAMICS SALE | NOVEMBER 19, DECEMBER 11 & 12, & DECEMBER 17

Mark Howard's *Shape Shifters* at HEDGE Gallery

by Hilary D. Gent



Artist Mark Howard during a studio visit with HEDGE Gallery Director Hilary Gent.

WHILE 2020 ushered in so many unexpected changes followed by new beginnings, Cleveland artist Mark Howard had already begun shifting his practice, instilling incremental new ideas. Much of Howard's past work maintained a Black sensibility and an urban theme, using life in the streets as his primary influence. He recently began questioning the relevance of figurative subject matter which has been the core of his prolific painting, printmaking and collage work.

He states, "For years, a figurative style was the core of my vision, yet somehow abstraction was always rearing its head as if to say 'what about me?'"

He began listening to that voice, and soon all narratives relating to the human body began to fade away. Relationships of bold shapes, color and texture are now taking their place.

This fall, HEDGE Gallery is thrilled to feature Howard's most recent projects, from beautifully-crafted cut paper collage, to textured, large-scale paintings designed with a range of adventurous color hues that are inspired by Kirchner, the German expressionist painter.

Howard says about this change in subject matter: "In my past I 'cut out' imagery from the world. Now I do it with abstraction."

Shape Shifters offers a public preview on Wednesday, September 15, from 5:30 to 7:30pm and opens on Friday, September 17, 5:00 to 8:00pm. On view until November 5.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

SHAPE SHIFTERS: MARK HOWARD | SEPTEMBER 16–NOVEMBER 5
OPENING PREVIEW 5:30-7:30PM WEDNESDAY, SEPTEMBER 15; THIRD FRIDAY OPENING SEPTEMBER 17

RECENT PAINTINGS BY DAVID KING | NOVEMBER 17 - DECEMBER 31

Sonata #6 Project: Connecting Classical Music and the Visual Arts

by Christopher L. Richards

THE *SONATA #6 PROJECT* celebrates the use of geometric abstraction to examine a variety of complex ideas in response to the music of Cleveland composer Ryan Charles Ramer in an art exhibition at Survival Kit in 78th Street Studios. Ten local artists—Amirah Cunningham, Matthew Gallagher, Tiara Grayson, William Martin Jean, Todd Leech, Katie Mongoven, Kristina Paabus, Judith Salomon, and Jan Zorman—have created work that reflects the power of Sonata #6 for solo piano as performed by Nicholas Underhill.

This project showcases the expressive abilities of the sculptor, painter, installation artist, composer, performer, and curator working in confluence. As the artists explore connections between intergenerational history, the impact that we have on nature, expressions of the human condition, and the effects of unseen forces, they reflect on the weight of Sonata #6. This symbiotic collaboration brings classical music and visual arts into a singular experience.

Sonata #6 Project opens Third Friday, October 15, 5:00 to 9:00pm. A World Premiere performance of Sonata #6 will be scheduled during the run of the exhibition. The exhibition is produced by Context Fine Art and Gordon Square Classical Concerts. A full virtual exhibition, artist talks, and other scheduled events can be found at contextfineart.com.

SURVIVAL KIT

1305 West 80th Street, Suite 303
Cleveland, Ohio 44102
survivalkitgallery.com
216.533.4885

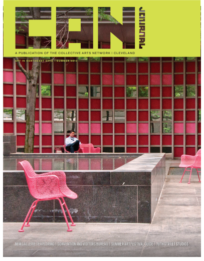
SONATA #6 PROJECT | OCTOBER 15–DECEMBER 17

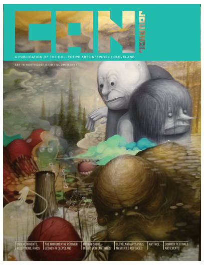
We support the Arts.

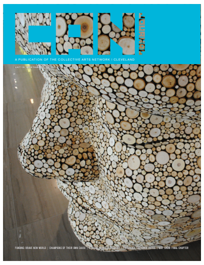
Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

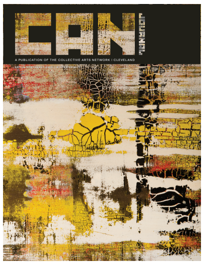
HELLOAGNES.COM

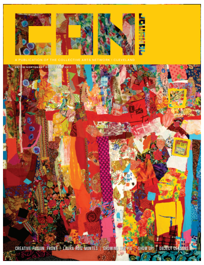
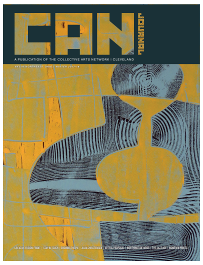
CAN JOURNAL

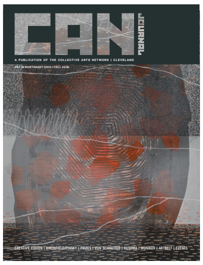
BECAUSE WE CAN!
let's make art work


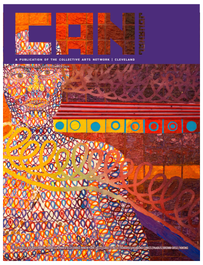
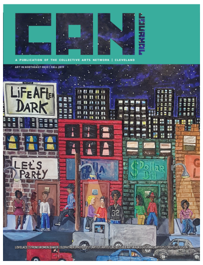






CAN18
TRIENNIAL



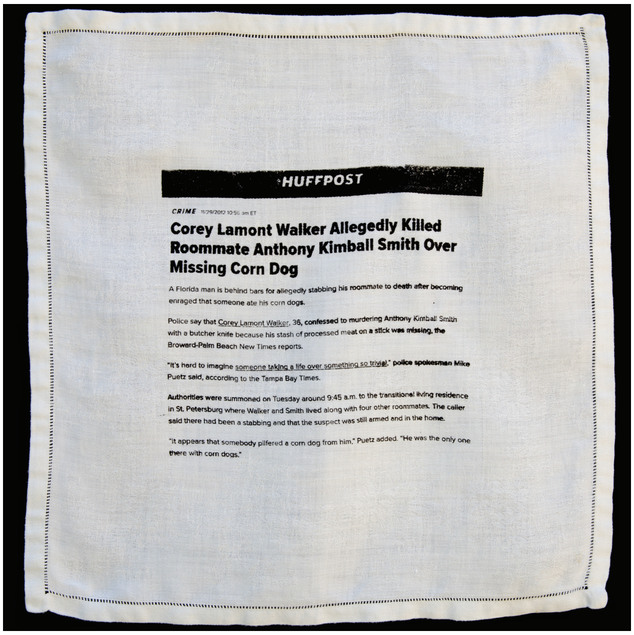


LIVE LIFE LIKE SHE DID

Best Served Cold: Shelley Brenner Baird

by Shelley Brenner Baird



HUFFPOST

CRIME 11/29/2012 10:56 am ET

Corey Lamont Walker Allegedly Killed Roommate Anthony Kimball Smith Over Missing Corn Dog

A Florida man is behind bars for allegedly stabbing his roommate to death after becoming enraged that someone ate his corn dogs.

Police say that Corey Lamont Walker, 36, confessed to murdering Anthony Kimball Smith with a butcher knife because his stash of processed meat on a stick was missing, the Broward-Palm Beach New Times reports.

"It's hard to imagine someone taking a life over something so trivial," police spokesman Mike Puetz said, according to the Tampa Bay Times.

Authorities were summoned on Tuesday around 9:45 a.m. to the transitional living residence in St. Petersburg where Walker and Smith lived along with four other roommates. The caller said there had been a stabbing and that the suspect was still armed and in the home.

"It appears that somebody pilfered a corn dog from him," Puetz added. "He was the only one there with corn dogs."

Works of Shelley Brenner Baird. ABOVE: Napkin, screenprint. RIGHT: Corn Dogs, photograph.

WHEN SOMEONE IS MURDERED, it's natural to ask why. Rarely are we astonished or perplexed when we read news reports where the motive seems to be love, hate, or money and greed. There are also atrocities by madmen and madwomen as rare and inexplicable as the people committing them. Then there are crimes with motives that read like absurd jokes, distracting us from their true horror. These are acts committed by people who have carried bundles of straw on their backs for too long, unaware of what might trigger a release of their limbic rage. It is often a result of unwitting individuals adding that last straw, snatching that last potato chip or piece of cake at the risk of being bitten or worse.

Artist Shelley Brenner Baird was reading the local newspaper and saw an article about a woman who killed her boyfriend because he ate the last piece of cake. It struck her as both sad and bewildering. She started searching for other instances of killings over food and began to explore how to present that visually. Screen-printing the stories on old cloth napkins seemed like a plan. After printing 100 napkins, Shelley felt she needed to buy or make all of the food and photograph it. In the process, she spent a lot of time at thrift stores finding dishes for the food and exploring the amazing local international food markets.

Best Served Cold is an installation of 100 photographs and 100 screen-printed napkins. Photography and screen-printing were done by Columbus, Ohio, artist Shelley Brenner Baird. Her work is created with tools developed during formal studies in painting, drawing, printmaking, photography, graphic design and textiles. Shelley was awarded an Ohio Arts Council Individual Excellence Award for 2021. Prints and mounting for the exhibit were produced by Gregoire Moulin.

Public viewing hours for the Galleries at Cleveland State University are noon to 5:00pm Tuesday through Saturday. The gallery is closed Sunday, Monday, and CSU holidays.

Ohio Arts COUNCIL

THE GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery/art-gallery
216.687.2103

BEST SERVED COLD: SHELLEY BRENNER BAIRD | THROUGH OCTOBER 30
RECEPTION 5:30-8PM SATURDAY, SEPTEMBER 4

THURSDAY NIGHT ART TALK | SEPTEMBER 23
Shelly Brenner Baird speaks about her art, inspiration and process.

THURSDAY NIGHT ART TALK | OCTOBER 28
Restauranteur, musician and artist Matt Fish of Melt Bar and Grille shares personal stories.

SAVE
THE DATES:
9.17.21
10.15.21
11.19.21
12.17.21
1.21.22
2.18.22
3.18.22
4.15.22
5.20.22
6.17.22
7.15.22
8.19.22
9.16.22

NORTHEAST OHIO'S ECLECTIC ARTS MAZE

THIRD FRIDAYS

Come see the largest fine art complex in this region with over 60 galleries, studios, and other creative spaces all under one roof. On THIRD FRIDAYS, the whole building comes alive from 5 - 9pm for the most fascinating art walk you've ever experienced. Plus, every Friday from 11am - 4pm, you can visit OPEN HOUSE at 78th.

1300 W. 78th Street at the west end of the Gordon Square Arts District

78th STREET STUDIOS

"The Best Arts Event in Cleveland." –*Scene Magazine*
"The Mother of all Art Walks." –*Boston Globe*

78thstreetstudios.com

ORANGE ART CENTER

FALL INTO NEW HABITS AT THE ORANGE ART CENTER!

Join us for Adult Art Classes, Sunday Funday Workshops, Young Artist Saturdays and Gallery Exhibitions!

Aug 16 Fall Registration Opens
Sept 20 Fall Session Part 1 Begins
Nov 1 Fall Session Part 2 Begins

Orange Senior Center + Orange Art Center presents
OSC + OAC Student Art Show
Oct 15 - Nov 12
Free + Open to the Public

orangeartcenter.org | 216.831.5130 | 31500 Chagrin Blvd Pepper Pike OH, 44124

All Is Well at EEPMOA

by Edward E. Parker Museum of Art Staff

ALL IS WELL at the Edward Parker Museum of Art. As a difficult year comes to an end, we are focused on what we have to be thankful for. We have experienced a slow but steady increase in visitation, and our class and program participation has grown. Our team is healthy, optimistic and looking forward to next year, with plans to bring back the annual Collard Green Festival and Alternative Health Fair.

It's been nice to witness, and be a part of, the return to normal in the arts community. Edward Parker is in the studio sculpting, and recently had his art featured in a few exhibitions including *Still We Rise*, which explored the forgotten histories of six East Side communities, and *Uplifters: New Beginnings from Old Things*. Ed is also being interviewed regularly—as he recounts the details of his over six-decades-long career and contribution to the arts, he is providing a glimpse into his process and sharing the wealth of his experience.

We just wrapped up our third Intergenerational Art class with an exhibition in the museum's event center. As expected, attendance and participation in 2021 surpassed our 2020 numbers, as people have become more comfortable returning to public spaces and events. We continue to maintain a safe social distance and encourage the wearing of masks during class because the practice has proved successful in minimizing health risks.

Board member and artist Rodney Carpenter has teamed up with Ed Parker to host “mini” art festivals once a month. The festivals will continue through October, if weather permits. Public admission is free, and vendors can secure a spot for free as long as they bring their own display tables and seating. For vendors without their own set-up, a table and two chairs will be provided for a fee of $25. For those interested in securing a spot, or who have questions, send an email to c1artstudio@yahoo.com with the word “festival” in the subject line.

Edward Parker curates three galleries at Shinn House, located in Mount Zion Congregational Church. Although the shows were previously suspended, he is preparing to resume these exhibits and is seeking artists to show their work. Interested artists should submit sample work for consideration. Since the exhibits were postponed, we have used our Facebook and Instagram pages to showcase a variety of artwork.

Every Tuesday and Thursday evening, we host free art classes for seniors from 6:00 to 8:00pm. Our students are currently drawing, painting with India ink, and sculpting with clay. Although we realize many people have been vaccinated, we are still practicing social distancing during class for the safety of all participants. Whether you are a beginner or have advanced skills, you are welcome to join us.

The museum is open Monday through Friday, from 10:00am to 3:00pm; however, visits may be scheduled outside of normal business hours by appointment. Be kind, enjoy life, stay safe and remember to “Think Art for social development!”

Artist Edward E. Parker, featured in *Uplifters: New Beginnings from Old Things*, on view at Worthington Yards, is greeted by Yards Project Director Liz Maugans.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

YOUR SUPPORT MAKES *CAN* POSSIBLE

☐ $75 we will mail *CAN Journal* to your home for one year

☐ $150 we will mail *CAN Journal* to your home for two years

☐ OTHER $____
TAX DEDUCTIBLE

☐ DON'T SEND ME *CAN JOURNAL*
I can pick it up free in more than 200 locations around town.
This saves postage and increases the value of my gift.

TOTAL INCLUDED $ ________________________

CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support. Just fill out this form and mail it to CAN. THANK YOU!

name ____

address ____

city ____

state ____________________ zip ____________________

phone ____

email ____

credit card ____

exp ____________________ ccv ____________________

You can donate online at canjournal.org. You can also send a check payable to *CAN Journal* to:
Collective Arts Network, PO Box 771748, Lakewood, Ohio 44107.

Kings & Queens of Art to Open New Art Palace

by Gwendolyn Garth

ABOVE: Gwendolyn Garth's Doorway, in the process of being installed at the Cleveland Botanical Gardens. RIGHT: Garth with the piano she painted, at Wade Oval.

GREETINGS My CAN Family and Friends!

This year Kings & Queens of Art moved into a new studio space both physically and spiritually.

I am loving our new studio space at 1385 East 34th Street. I met a woodworker at Home Depot, Louis Lyons, who has joined Kings & Queens of Art, and he is helping as he grows his own business. Gary Williams of Sankofa fame has subleased studio space. We are expanding and moving right along. We have plenty of high walls so if anyone needs wall space for enlarging their project images, please feel free to give us a call.

KINGS & QUEENS OF ART

1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com
216.339.0571

We have been hosting a couple of events: an interview of Jan Thrope for a News 5 Cleveland "A Better Land" story, and a going away party for Xinyuan Cui, who has returned to China, which gave us an opportunity to experience the Asian Community and to get to know our neighbors.

I have been honored with the opportunity to get my work out more by being commissioned to do a piano as part of the Grand Piano Pursuit—and the most gratifying part is I get to keep the piano!!!! I was also invited to participate in creating some fairy doors for the Cleveland Botanical Garden.

As I stated in my last article, Kings & Queens of Art in February of this year turned seven years old. And I, Gwendolyn Garth, the founder of Kings & Queens of Art, will turn 70 years old this year, and our Grand Opening of The Art Palace will be on or about October 13. Keep an eye out for the exact date and time.

I am continuing to work on The Art Palace on Wheels, a Mobile Art Gallery, which comes about through the grant I received from SPACES. I made my maiden voyage with the Mobile Art Gallery on June 26 at the Ward 5 festival. It was not quite the vision I had in mind, and it showed me that I must do some more work by adding a couple of things, such as display components and more marketing, and that I should have my own vehicle. Please keep an eye out for me: I am in the market for a step van, something like a FedEx truck.

Lastly, the second iteration of *BLACK*, a periodical focused on Black Local Artists of Cleveland, is still a work in progress and will surface in the fall of 2021. We will keep you updated.

One
Judy Takács

**108th Annual
Exhibition
Allied Artists of America**
Salmagundi Art Club NYC
September 2-19, 2021

judytakacs.com

VALLEY 50 Art CENTER

Call For Art!

2020 Best in Show, Library Scene, Linda Meyer

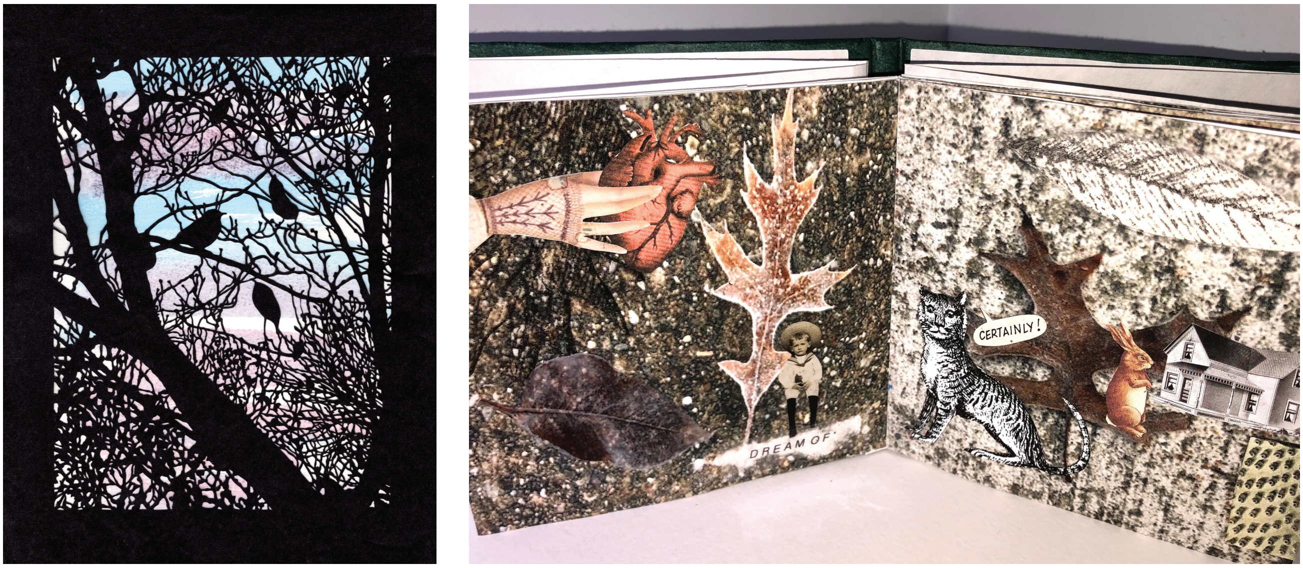
Valley Art Center presents our **50th Annual Juried Art Exhibition**. Artists living within a 250-mile radius of Chagrin Falls are invited to submit artwork for consideration to this prestigious annual exhibition. Each artist may submit up to 3 pieces in any art medium. $2000 in cash awards.

**Call to Entry
Open July 30 -
October 15, 2021**

valleyartcenter.org/
calls-to-entry

Art Books Cleveland's *Leaves and Leaving* at the Morgan

by Bette Bonder



LEFT: Laura Martin, BR Bird Tree, from the Pandemic Forest series, cut paper. RIGHT: Shari Wolf, Leaf Book.

ART BOOKS CLEVELAND will have its first post-pandemic in-person show at the Morgan Paper Conservatory. Running from October 8 to November 20, the show's theme is *Leaves and Leaving* and will reflect all the meanings of leaves both as noun and verb. Many of the works will feature Morgan handmade paper.

Leaves and Leaving was originally scheduled for fall 2020. The pandemic interfered, as it did for so many art exhibits. However, members continued to produce works focused on the theme, as well as an array of pieces related to their experiences of the pandemic, quarantine, and reflection during difficult times. These works will be included as a second focus of the fall show.

The Morgan show will be followed by a spring show at the Beachwood Community Center, sponsored by the Beachwood Arts Council. That show will provide an overview of a wide array of book-related art, with discussion of book arts as a unique and expansive category of artistic expression.

Both shows demonstrate the wide range of expression found in the book form. Some of the pieces, like the hand-cut piece by Laura Martin, Pandemic Forest: BR Bird Tree, represent single pages—or leaves—that, gathered together as a collection, might form the basis for a book. Other pieces, like Shari Wolf's leaf collage book, reflect traditional book structure used to present innovative and interpretive reflections on the theme. And some, like Phyllis Brody's Taking Flight, rethink the notion of book structures.

Because of its varied structures, book art benefits from in-person viewing. Many of the pieces are intended to be held and manipulated: pages turn revealing new perspectives. While quite a few ABC members very successfully participated in virtual shows during the pandemic, the group welcomes the opportunity to hold in-person viewings of their work. To take greater advantage of the in-person experience, opportunities for artists and patrons to interact will be offered throughout the show run dates.

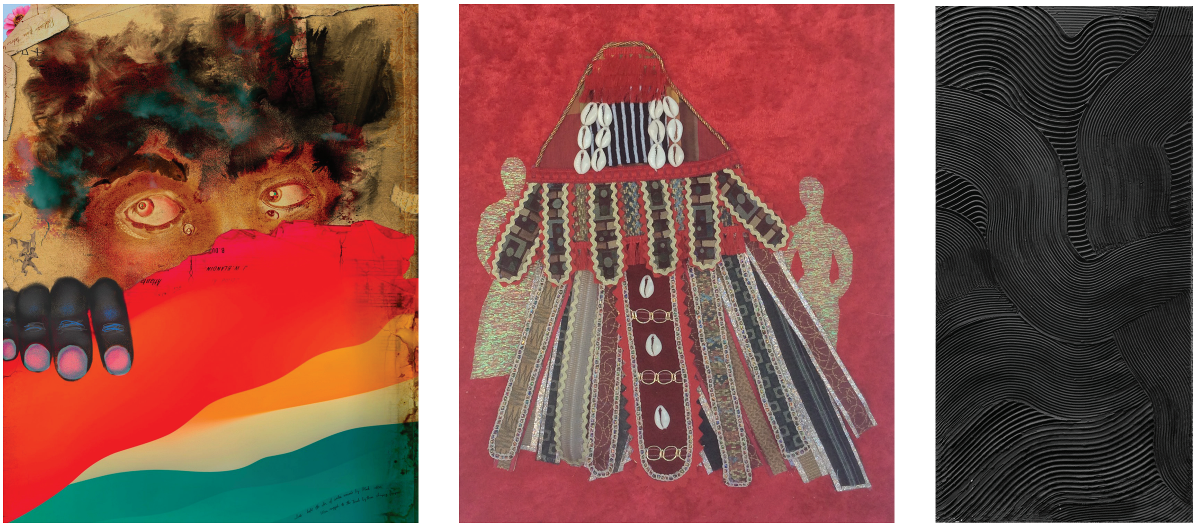
ART BOOKS CLEVELAND

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.631.9255

LEAVES AND LEAVING | OCTOBER 8–NOVEMBER 20
AT THE MORGAN CONSERVATORY

Take a Walk Through the Morgan: Continuing to Fill Our Galleries After the Pandemic

by Belle Mercurio



Works from *Cross Generations; bridging the gap of artists*, on view through September 17. LEFT TO RIGHT: Orlando Caraballo, Joyce Morrow Jones, and Amirah Cunningham.

WHEN ALL HOPE seemed lost and our gallery walls screamed for something new, we were ecstatic to begin our exhibition season this February with *Navigation: Lake Erie - Great Lakes*, and we've continued with the 2019 Artists in Residence exhibition, *This Moment*. The pandemic put a halt to our operations. Not too long ago our staff were furloughed, we paused our residency program, and we paused our gallery season for 2020. However, with perseverance and faith in the mission of the Morgan, we have officially reopened our gallery doors for in-person tours, in-person workshops have resumed, and our Artists in Residence are hard at work. We have also restructured our staff department and added many new faces, including Destyni Green, Anna Routson, Belle Mercurio, Seneca Kuchar, and Hannah Ayers. We are excited to see what they will bring to our organization within their respective roles!

In conjunction with the Museum of Creative Human Art (MOCHA), the Morgan Conservatory will be housing *Cross Generations; bridging the gap of artists* now through September 17. MOCHA sets its intentions on intergenerational connection as it plans to deliver (curate) a show that brings multidisciplinary artists of different generations under one roof. MOCHA states, "Relationships are the critical ingredient in well-being, particularly as we age." Combining the voices of the older and younger generations, this show is a testament of the best work from these artists at this moment in time, creating an artist network and celebrating comradery. Amplifying our artists of color, this exhibition is our collaborative way to shift our focus, bridge the gap, and continue to highlight our artists in our community.

Following this collaboration, we are hosting Art Books Cleveland for their show entitled *Leaves and Leaving*. Art Books Cleveland and the Morgan have had a long-standing relationship, and we are looking forward to this upcoming exhibition, which will be running in our galleries during the month October.

We are waiting in anticipation for these two exhibitions to come to life as we begin to return to our normal schedule at the Morgan. For more information, please visit our website, morganconservatory.org, where you can also walk through a virtual gallery experience.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

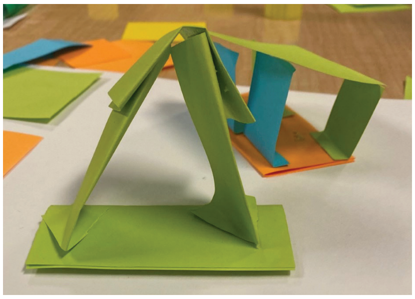
CROSS GENERATIONS; BRIDGING THE GAP OF ARTISTS
THROUGH SEPTEMBER 17

MORGAN CONSERVATORY BENEFIT | OCTOBER 2

LEAVES AND LEAVING: ART BOOKS CLEVELAND AT THE MORGAN
OCTOBER 8–NOVEMBER 20

Where Art Lives

by Laila Voss



Leslye Arian, Orchard, Positive/Negative, paper sculpture.

HOT, COLD, SUNNY or not, it's summertime in Cleveland. Doors are opening up.

Creative energy is spilling out. The day Big Creek, West Creek, AECOM, a board member and I met at Art House (to discuss any changes to the green infrastructure proposal), the thoughtful and reserved environmental landscape designer stepped out of his car with a huge smile on his face, so grateful to be seeing people in person again. Spirits were high as we talked over possibilities. New ideas emerged.

Starting in May, visual art requests began to flood in for the CMSD summer enrichment program. The teaching artists with whom I have spoken reported that when they entered the rooms the children's excitement was visceral. The enrichment went in both directions. Will Sanchez stated, "…the thrill in their eyes when they learn to do the same! [after a demonstration] There is nothing like it. I found me!" The workshop impact hit home when Bruce Edwards observed a third grader who had struggled to understand knots teach another student how to do what she had just learned.

Art lives—inside everyone. What we do gives people the opportunity to find a way to bring it out. ⊏

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

THE NEA BIG READ KICK-OFF: THE HOUSE ON MANGO STREET | 1- 4PM SUNDAY, SEPTEMBER 12

ARTIST INVENTORY CHALLENGE | HYBRID VIRTUAL/IN-PERSON 7-10PM SATURDAY, SEPTEMBER 25

COMMUNITY CULTURE NIGHT | 7-8:30PM FRIDAY, NOVEMBER 12

ANA QUIROZ AND HECTOR CASTELLANOS-LARA: CREATIVE FUSION PROJECT RESULTS | TBA

THE CLEVELAND INSTITUTE OF ART
CINEMATHEQUE

Please join us!

Theatrical film screenings have resumed!

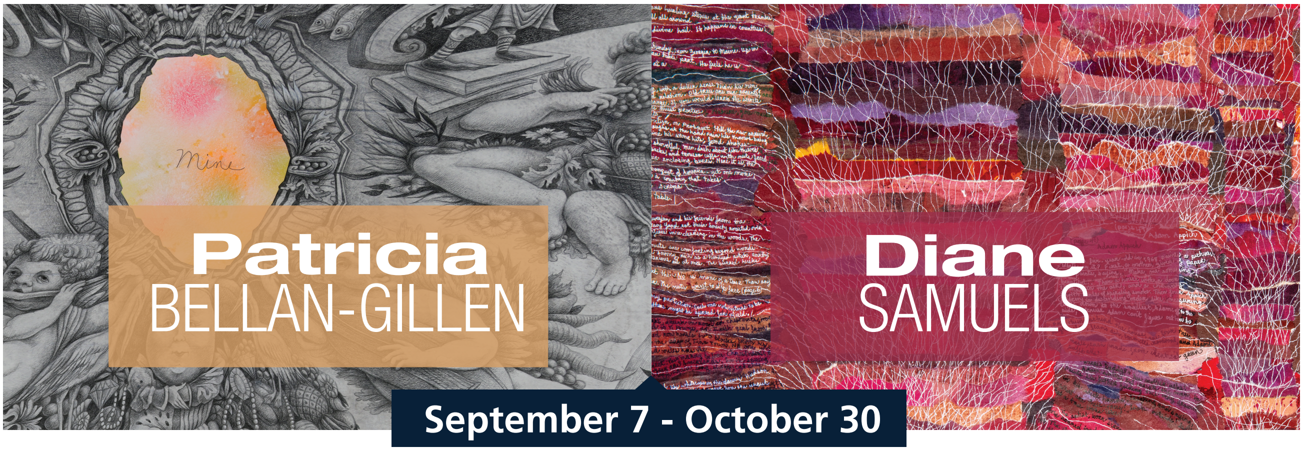
Online screenings of select films will continue!
Visit **cia.edu/cinematheque** for all of our upcoming offerings.

clecinematheque
clevelandcinematheque
clecinematheque

11610 Euclid Avenue
Cleveland OH 44106
216.421.7450
cia.edu/cinematheque

cuyahoga arts & culture strengthening community

Cinematheque programming is generously supported by CIA's Community Partners.
Visit cia.edu/partners.



Patricia BELLAN-GILLEN

Diane SAMUELS

September 7 - October 30

Catie Dillon | *Emerging Artist* | Sept. 7 - Oct. 2 ■ **Dustin Grella** | *Animations* | Oct. 9 - Oct. 30

McDonough Museum of Art

525 Wick Ave Youngstown, Ohio 44502 • 330.941.1400 • mcdonoughmuseum.ysu.edu • Museum Hours: Tuesday - Saturday 11 - 4

Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit www.ysu.edu/ada-accessibility for contact information for persons designated to handle questions about this policy.

YOUNGSTOWN STATE UNIVERSITY Cliffe College of Creative Arts

Ohio Arts COUNCIL

30th Anniversary McDMA
Diversity ▪ Inclusion ▪ Innovation ▪ Community

CALL FOR ARTISTS:

2021 Holiday Store

It's almost time for one of Heights Arts most anticipated events of the year- the 2021 Holiday Store! We always have something for everyone. This year, Heights Arts hopes to expand its selections with a call for artists that specialize in metalwork and sculptural items.

Artists have the chance to sell their work in the company of Heights Arts diverse, expansive, and progressive pool of talent. Anyone interested in showcasing their art for the Holiday Store can visit heightsarts.org/open-calls.

HEIGHTS ARTS

Ursuline's Wasmer Gallery Show Looks at Nature as Refuge

by Ursuline College Staff

Wasmer Gallery Director Anna Arnold with her growing collection of paper flowers.

DURING THE WORST, pre-vaccine days of the COVID-19 pandemic, nature became a place of refuge for many. Walking, hiking, and exploring got people out of their homes and into the fresh air, where they could feel safe breathing, and even talking with friends.

This fall, Ursuline College's Wasmer Gallery will collaborate with the Nature Center at Shaker Lakes to present a two-site exhibit that will explore themes of nature as refuge, as well as unintended consequences of our use of materials and their impact on the earth.

The Wasmer Gallery exhibit *ReFuge: The Last Days of Wonder* opens Friday, October 23, as an interactive, immersive art experience. Conceived and curated by Wasmer Gallery Director Anna Arnold, *ReFuge* invites visitors to explore gallery space that has been transformed into a surreal fantasy forest created by three invited installation and mixed media artists from Cuyahoga County who will use recycled materials.

"We'll celebrate nature as a place to take a break and explore, but also challenge our community to have broader awareness about the importance of greenspaces, environmental justice, and consumer impact," Arnold said. "Visitors will enter an organic environment made of reused materials that will be a place of exploration, meditation, and healing."

The Nature Center at Shaker Lakes will host a second exhibit, simultaneously, featuring two-dimensional work by artists who use recycled materials. Learn more at shakerlakes.org.

Arnold invited artists to create installations including an engaging eight-foot-tall Mother Nature figure created from recycled cardboard; a lighted, running indoor fountain; and a pair of elegant, patchwork fabric wings that reach out from the wall with a gentle embrace. Arnold will join the artists to create a paper flower wall.

Featured artists are Joyce Morrow Jones, Jacques Payne Jackson and Claudio Orso. Work in this exhibit is site-specific.

Both Ursuline College and the Nature Center at Shaker Lakes will present public programming related to the exhibits. The Nature Center programs may include art-making activities using recycled materials and group night hikes that challenge one's sense of safety in nature.

ReFuge: The Last Days of Wonder is funded by Cuyahoga Arts and Culture and the Ohio Arts Council. All exhibits at Ursuline College's Wasmer Gallery and at the Nature Center at Shaker Lakes are free and open to the public.

Beginning with a 7:00pm opening reception on Friday, October 22, *ReFuge* will be on view through Friday, January 28, 2022. The Gallery is open from noon to 5:00pm Tuesdays, Wednesdays, and Thursdays. Check the website for any changes in hours. ▪

FLORENCE O'DONNELL WASMER GALLERY URSULINE COLLEGE

2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu/wasmergallery
aarnold@ursuline.edu
440.646.8121

REFUGE: THE LAST DAYS OF WONDER | OCTOBER 22–JANUARY 28, 2022
RECEPTION 7PM FRIDAY, OCTOBER 22

CAN JOURNAL

BE THERE
BE FIRST

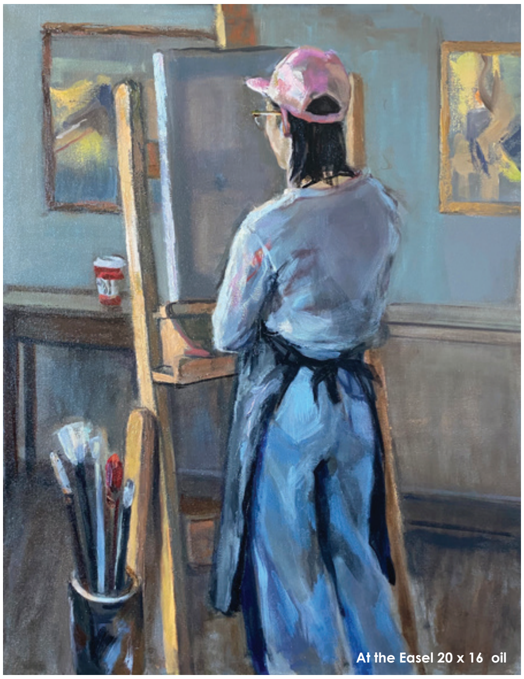
Winter, 2021 - 2022
Launch November 19
at Sankofa
11401 St Clair Ave., Cleveland

GRAYHAUS
STUDIOS

FINE ART CONSULTING SERVICES

Finding the visual voice
for your company.

Christy Gray • grayhausstudios.com • 216.393.7533



At the Easel 20 x 16 oil

Tricia Kaman STUDIO/GALLERY
2026 Murray Hill Rd. #202 | Cleveland, OH | 216-559-6478
triciakaman.com

the Root cafe
15118 detroit ave
lakewood,ohio
216.221.4401
www.theroot-cafe.com

organic
bakery
espresso bar
local
kitchen
vegan
vegetarian

CPR Presents Peer Show Winners

by Jeff Curtis

THE CLEVELAND PRINT ROOM presents *Dead Wax & Distant Transmissions*, featuring 2020 Print Room Peer Show award winners Ilenia Pezzaniti and Christine Zuercher.

Ilenia Pezzaniti, a multidisciplinary artist, describes her work in this show as a view into her subjects' lives during quarantine. "In May of 2020, three months into the lockdown, I gave twelve people living alone one disposable camera." The participants' photos, taken in a two-week period, are displayed with Pezzaniti's portraits of them, along with her own photos and notes made while she was living alone. "As I reflect back on this novel year, I think of a [phonograph] needle tracking dead wax: the record still spinning, humming along a locked groove, waiting to be flipped."

Christine Zuercher, an astronaut and member of the American Interterrestrial Society, focuses her research on shortwave radio, the Space Race, and transmission technologies, using interdisciplinary and alternative photographic processes. Zuercher says, "*Distant Transmissions* explores ways in which the subjectivity of photography can be used to rewrite and reimagine a history that includes the powerful role of the female explorer. The handmade prints in this series are grainy, out-of-focus, abstract landscapes. The aesthetics of the images in this body of work, the in-between nature of the photographs, demonstrate a lack of literal representation—the layering, covering up, and altering of memories through process." Using gum bichromate, Zuercher creates an obscured, otherworldly aesthetic. *Distant Transmissions* examines the history of the human experience through photographs, objects, performance, and sound.

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

DEAD WAX & DISTANT TRANSMISSIONS

SEPTEMBER 3–OCTOBER 2
OPENING RECEPTION 5-8PM, FRIDAY, SEPTEMBER 3

Loganberry Books
Otis' Old Curiosity Shop

Photo: Janet Century

Haunted Bookshop Tours ◆ Oct 31st
Otis' Old Curiosity Shop opens Nov 19th
◆◆◆
13015 Larchmere Blvd. ◆ Shaker Heights, OH 44120
books@logan.com ◆ 216.795.9800
www.LoganberryBooks.com

Ohio Citizens for the Arts

Creatives are ESSENTIAL.

Creativity is the backbone of innovation, prosperity, and strong communities. Public funding for the creative economy is a high-return investment that benefits every Ohioan. Join OCA and help build a healthier, more vibrant future for Ohio.

Join Today.
www.ohiocitizensforthearts.org
Ohio's only statewide arts and culture advocacy organization.

Public Hours
Fridays
12 p.m. - 7 p.m.
Saturdays
11 a.m. - 5 p.m.

SUMMIT
ARTSPACE
Places for the Creative

SUMMER EXHIBITIONS
July 10 - September 25

Present and Retro by P.R. Miller

Botanical Voices by Helen Wilson

Included But Not Limited To
Group Exhibition
Emerging Artists from Kent

Sim[plex]cities: Digital Constructs, Visual Music, Liquid Landscapes
by Chris Hoot

FALL EXHIBITIONS
October 9 - December 18

19th Annual
Kaleidoscope Juried Exhibition

Kinke Rings by Kristina Malcom

Kent State Printmaking

Women's Art League Fall Exhibition

Babe...I Thought by Meryl Engler

140 E Market Street | Akron OH 44308 | **summitartspace.org**

REFUGE: THE LAST DAYS OF WONDER

OCT. 23 - JAN. 28, 2022
Wasmer Gallery, Ursuline College
2550 Lander Road, Pepper Pike

Take refuge! Immerse yourself in a surreal fantasy forest created by three Cuyahoga County installation and mixed-media artists.

Check website for gallery hours.

Made possible in part by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council, and the residents of Cuyahoga County through a public grant from Cuyahoga Arts and Culture.

Make
Your World
More

Ursuline College
ursuline.edu/wasmergallery

ABATTOIR

Billy Copley
Allen Ruppersberg

September - October 2021

Opening September 9th

abattoirgallery.com
3619 Walton Ave
Cleveland, Ohio 44113

M GENTILE
STUDIOS

Your trusted resource
for the presentation,
preservation & installation
of your art work.

216.881.2818
art@mgentilestudios.com
mgentilestudios.com

Located in Cleveland's historic Shovel Works building:
1588 E. 40th St, 1A, Cleveland, Ohio, 44103

Meet Jackie Feldman: Zygote's New Executive Director

Interview by Zygote Press Senior Program Manager Brittany M. Hudak

Impeach
Idiots!
CAVS EARNED THIS ONE 2016
ART SENDS HIS REGARDS
we can't BREATHE
FREE THE INK
VANDERCOOK

Zygote Press Executive Director Jackie Feldman in the Letterpress Studio, where she has taken classes with Wendy Partridge.

JACKIE FELDMAN joined the team at Zygote Press in February 2021. Before working at Zygote, most of her professional career was focused on bringing services to low income and marginalized communities through local organizations such as the Jewish Community Center, Council Gardens, and Cuyahoga Community College. In the short time that she has been in her role as executive director, Jackie has already made a huge impact on the organization—she guided us through reopening, helped us to launch the pilot program of a new Residency for Artists of Color, resumed the work on our strategic plan, to name only a few of the things she has accomplished. I asked her about her commitment to implementing policies and practices that empower a just, inclusive, and equitable environment within our organization, and what Zygote has planned for the future.

BRITANY M. HUDAK: As a champion of equity in the arts, how will Zygote build new relationships and pathways for the multitude of voices represented in the local and broader communities we serve?

JACKIE FELDMAN: My instinct tells me that, to create a space for voices, all you have to do is listen. Zygote's founders, Liz Maugans and Bellamy Printz, established Zygote 25 years ago as a welcoming and inclusive space, and for decades, Zygote has been making room for artists in our community and from around the world. So, it would be easy for me to say we've been here, listening, welcoming, but, of course, we all know it's more complicated than that.

When I give myself permission to slow down and think about what it means to be inclusive, to truly embrace the vast expanse of diverse artistic possibilities, I keep coming back to the individual. I want to have conversations with people to get to know them and what is driving their artistic expression. I want to stand outside on Zygote's loading dock, sipping coffee with one of our artists in residence, and listen to her tell me about her family, and the difficulty of the choices that led to her artistic practice, not in a straight shot, but in a journey of trials and errors. In that moment, I want to be swept up in a storm of ideas about how she and I can work together to build a better world. I want to make a call to a Black artist who is reticent about applying to one of our programs, and listen to them tell me why, and hear the pain and anger and frustration in their voice, and let their emotions permeate me. I want to apologize to them, and determine a way to move forward with them.

I guess what I'm trying to say is that relationships are built by people. Good relationships take time and effort and a desire to know one another. Zygote was built by incredible, dedicated people. I'm honored beyond words to carry on their mission, and I plan to do that by being present, by making sure that Zygote continues to serve artists decades into the future, by greeting people at the door and offering them my hand and my time.

BMH: As Zygote has been celebrating its 25th anniversary this year, how do you envision the next 25?

JF: I don't pretend to be the kind of visionary who can see 25 years into the future. But I do have aspirations and plans for the next few years. As Zygote begins the second phase of our strategic planning work, the most urgent question we'll be addressing is building equity, both within the organization and in the community we serve. Beyond that, I am looking forward to forming a network of partnerships with fellow arts organizations that strengthen all of us, and to building an expanded artistic space where all people can discover and realize their artistic dreams. Right now, we are thrilled about some upcoming projects with Case Western Reserve University, Cuyahoga County Public Library, Heights Libraries, MetroHealth Hospitals, CAN Triennial, and the Mid America Print Council, to name a few. I should also say how grateful we are to have the continued support of Cuyahoga Arts and Culture, Ohio Arts Council, The Cleveland Foundation, The George Gund Foundation, the National Endowment for the Arts, and the countless wonderful, generous individuals who make Zygote an exceptional fine art printmaking studio and so much more, year after year.

The message I have for anyone who considers themselves a creative spirit is this: stop in to Zygote for a look and a conversation, stay to make art with friends. You just might find yourself still growing with us in 25 years.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

ZYGOTE ARTISTS SHOWCASE AT METROHEALTH CLEVELAND | OCTOBER 15–DECEMBER 30

OFF THE WALL MEMBERS SHOWCASE | DECEMBER 3–TBD
OPENING RECEPTION: 5-8PM FRIDAY, DECEMBER 3

WORKSHOPS

LETTERPRESS BASICS, SETTING TYPE WITH WENDY PARTRIDGE
10AM-1:30PM SATURDAYS, OCTOBER 16, 23, & 30

TWO-DAY RELIEF WORKSHOP INTENSIVE WITH ARRON FOSTER
11AM-3PM SATURDAY & SUNDAY, NOVEMBER 6 & 7

CAN BLOG
AND
E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.

cuyahoga arts & culture

CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

The George Gund Foundation

Museum-quality output of your work

CIA's **Digital Output Center** specializes in fine art reproduction, photography and display graphics for artists and designers on a wide variety of media at great prices. Give us a call at 216.421.7477 or visit us online at **my.cia.edu/doc**.

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland OH 44106

CIA

Surthriving COVID at La Cosecha

by Will "Topiltzin" Sanchez, Owner/Artist/Activist

SINCE 2001, La Cosecha Galeria has gained a reputation for three things: being aggressively proactive, developing artists, and selling art. As we survey the landscape for the future in the arts community, many artists and arts organizations may not survive, nor will we go back to how things operated previously. The choice becomes simple—either spend our time as artists making a living or making art live for us. Whatever the obstacle. Denied funding, access to shows, unaccepted into the fine arts community, a pandemic or just opening in a new location, it matters not. Artists will create. Thirty-one pieces in two months—that is artwork sold since our doors have opened. As well as sixteen musicians, poets and performers had the opportunity to participate in shows with us. Meaning multiple local artists, in a multitude of genres, earned income, including myself. Now we are excited to share our knowledge and launch the Incubator Studio as part of the Creative Industry Professional Development Program.

INCUBATOR STUDIO PROGRAM

La Cosecha Galeria introduces our Incubator Studio as part of the Creative Industry Professional Development Program. Our program is specifically geared for individual artists, crafters, makers, and entrepreneurs. This approach creates synergetic benefit by providing high-quality professional practice opportunities for artists, allowing for the development of a program which is responsive to the needs of artists at the local level, with strategic partners. We provide artist/business incubator space in three-month intervals while working continuously under consultation within the gallery scope of our Creative Industry Professional Development Programming.

EVERY FRIDAY BUSKERS NIGHT

La Cosecha Galeria introduces its Buskers Night series, featuring amazingly talented musicians' solo performances outdoors at 6:00pm during the weather-permitting fall season.

EVERY SATURDAY ART SHOWS

With a rolling call for artists/craftsmen/makers, we are proud to welcome everyone to our Saturday Art Opening Nights featuring an amazingly talented diversity of local artists inspiring visions of cultural beauty for the viewer, with viewings open to the public during hours of operation Monday through Saturday.

MONTHLY STORYTELLERS NIGHT

The Storyteller series features amazingly talented artists encouraged to share their skills and experiences every month.

LAST SATURDAY EVERY MONTH

Our Open Mic Night, Higher Verse, featuring amazingly talented artists is held the last Saturday of every month. Sign-up begins at 6:00pm; show starts at 7:00pm. Open call: musicians, poets, magicians, and comics—everybody welcomed! An audience vote awards the prize.

LCG HALLOWEEN EMPORIUM 2021

Not only do we continue to be the counterculture creative mirror, but through October 31, La Cosecha Galeria is now your local Halloween Emporium! Please feel free to come view our haunted collection and purchase your terrifying attire and horrifying decorations from our unique variety of creative quality products. Our seasonal merchandise includes children's costumes, adult costumes, latex mask collection, makeup kits and special effects/scene décor.

HOLIDAY MARKET KICKOFF

The market brings together a diversity of people and art with original handmade crafts, sculptures, embroidery, paintings, photography, books, antiques, and many other unique items for purchase during this gift-giving season. A variety of exotic delicacies, desserts, and beverages will be offered for sale as well. This event is open to the public, and we hope all can join us for this celebration of local artisans and entrepreneurs every weekend beginning November 6 until December 24, featuring different vendors weekly.

La Cosecha Galeria is open noon to 8:00pm Monday through Saturday.

LA COSECHA GALERIA
THE HEADSHOP NEW CAFÉ

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
headshop216.com
lacosechagaleria@aol.com
216.385.9545

ANNUAL HALLOWEEN EMPORIUM | SEPTEMBER 3–OCTOBER 31
OPENS 6PM FRIDAY, SEPTEMBER 3

WICKED: FEATURING ARTIST LUZ MARY T PAGAN | 6PM SATURDAY, SEPTEMBER 4

CYANTIFIC ART: FEATURING ARTIST CYAN REYES | 6PM SATURDAY, SEPTEMBER 18

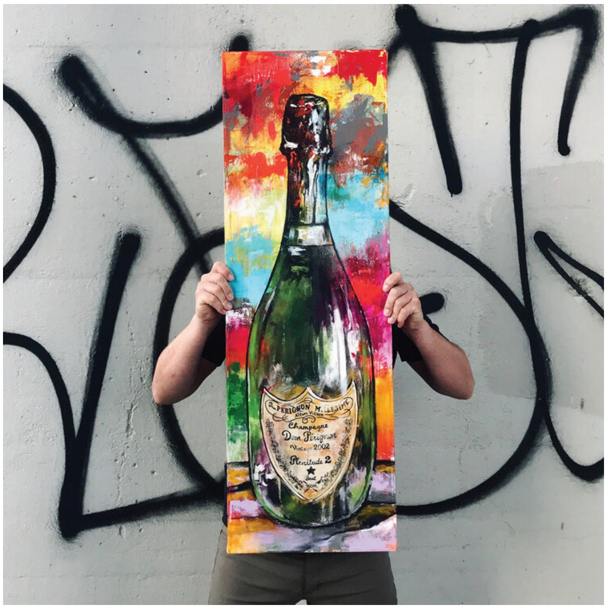
KEEN MAGAZINE LAUNCH PARTY | 6PM SEPTEMBER 24-26

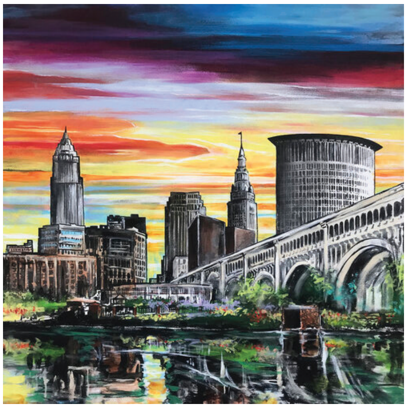
MIND JEWL: FEATURING ARTIST JULIAN O'FRAY | 6PM SATURDAY, OCTOBER 30

ANNUAL HOLIDAY MARKET KICKOFF | NOVEMBER 6–DECEMBER 24
OPENS 6PM SATURDAY, NOVEMBER 6

Tremont Resident Garrett Weider Continues to Enliven the Neighborhood and Community Through His Art

by AmeriCorps VISTA Summer Associates Paul Triolo and Erin Matthies





@GARRETTWEIDER

Works of Garrett Weider.
FAR LEFT: The artist with his work.
LEFT: Cleveland Skyline.
BELOW: Bridge Blooms, mural on Bridge Avenue.

TREMONT RESIDENT GARRETT WEIDER has been making art for more than twenty years—and making public spaces more vibrant and unique with his artwork. While Weider has been a Tremont resident for the last decade, he has been coming to Tremont for much longer to display his art throughout the community. Weider said he was drawn to Tremont because of the neighborhood's vibrant art scene and art galleries, and his art has been showcased in locations like Lava Lounge, Fat Cats, The Treehouse, Edison's Pub and Grumpy's Cafe. He has also had a show during Walkabout Tremont at Loop, where his painted vinyl records were on display.

Although he has a formal education in art and graphic design, Weider said that he "learned more through real-life experience than in school" and that his art is a process of "failing and seeing what works." He emphasized the importance of being able to adapt and learn through his artistic experiences. Most of Weider's art is done in his favorite medium—spray paint.

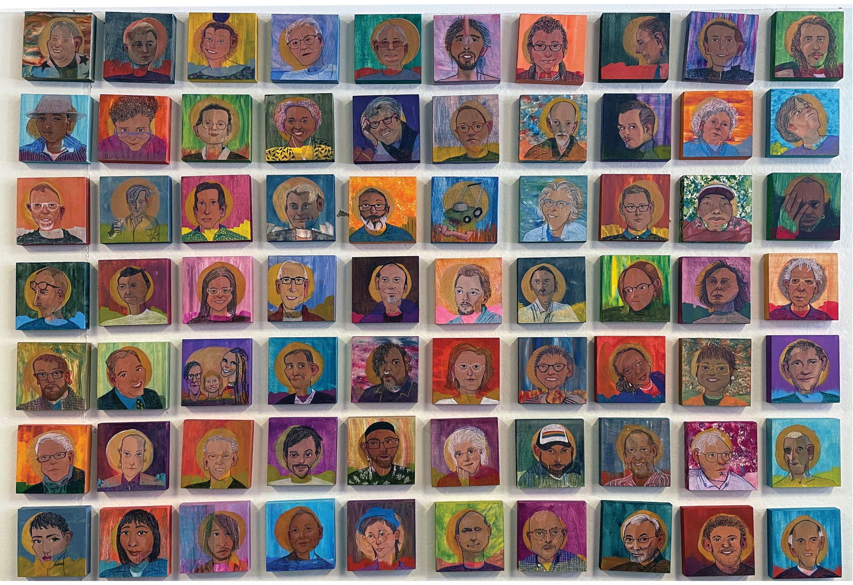
"Spray paint allows for complete coverage and saturation of rough outdoor materials, such as bricks, which are often difficult to completely cover with paint and a brush," he said. He also likes to use Sherwin-Williams outdoor paint and has lately been using watered-down paint in clean pesticide spray containers for his works.

Over the years, Weider's art has changed to fit his personal style, as well as the trends of the time. In the past, he would create Cleveland-themed murals that showed a sense of pride in the city before that was common. More recently, his art has transformed so that the small details in previous pieces—such as flowers—have inspired entire murals. Weider always likes to ask himself where the next phase of his art should go, so that he remains "ahead of the curve doing something fresh and exciting." The Tremont resident and artist aims to inspire, as well as continue to pursue what he loves in the city he loves.

Walkabout Tremont features art, fashion, music, food, drink and entertainment the second Friday of each month throughout Tremont from 5 to10pm. After a pandemic hiatus, Walkabout Tremont returned in July. Visit ExperienceTremont.com for more information.

LGBTQ Community and Venues *CONVERGE* with Artists Archives

by Megan Alves



Melissa Bloom, *CONVERGE* Artist Portraits, acrylic on board, 5 X 5 inches.

CONVERGE–It's here. The massive exhibition of LGBTQ art, held in partnership with the LGBT Center of Greater Cleveland, Lake Erie College, Judson Manor, and Cleveland MetroHealth. Shown across five venues and featuring 71 artists, *CONVERGE* brings together the diverse stories of the LGBTQ community, including the historically underrepresented voices of women, transgender people, and people of color.

As Chief Curator Kelly Pontoni explains, "*CONVERGE* is about community. It's about the unique experiences of a people and a region expressed through their artwork, and coming together to form something greater than the sum of its parts. The show is a celebration of who we are, where we are going, and what we've overcome to get there."

Accompanying the exhibition will be a full roster of events and programming which reflect themes of pride, protest, celebration, and transformation. Receptions will be held at four venues, including the LGBT Center of Greater Cleveland on September 17, Cleveland MetroHealth (date TBA), and Lake Erie College on October 14.

On September 14, the Archives will host Un(masc)ing Drag History with Dr. Lady J, a non-binary trans woman who holds a doctorate from Case Western Reserve University and is "the world's first drag queen with a PhD dissertation on drag history." During this one-hour virtual program, Lady J will reveal the real roots of drag, highlighting the overlooked contributions of cisgender women, trans and gender non-confirming people, and people of color to an art form regularly—and incorrectly—attributed to white, cisgender gay men. Visit artistsarchives.org to register!

The Artists Archives will also be partnering with Cleveland MetroHealth to present a panel discussion on the relationship between art and the AIDS epidemic, including Daniel Marcus, co-curator of the powerhouse exhibition *Art After Stonewall,* as well as Gil Kudrin, an exhibiting *CONVERGE* artist and the longest-surviving AIDS patient in the United States. The panel will be moderated by Martha Pontoni, historic LGBTQ activist and former publisher of the Gay People's Chronicle.

CONVERGE will also mark the first effort to extensively document the contributions of Ohio LGBTQ artists. To this end, the Artists Archives is raising funds to archive their first lesbian artist in honor of the tireless efforts of curator Kelly Pontoni and her wife, Martha. To see a preview of the exhibition and full schedule of events, visit artistsarchives.org. Donations can be made on our website, by emailing mindy@artistsarchives.org, or by calling 216-721-9020.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

CONVERGE LGBT CENTER RECEPTION | 6:30-8:30PM FRIDAY, SEPTEMBER 17

LAKE ERIE COLLEGE CLOSING RECEPTION | 6:30-8:30PM THURSDAY, OCTOBER 14

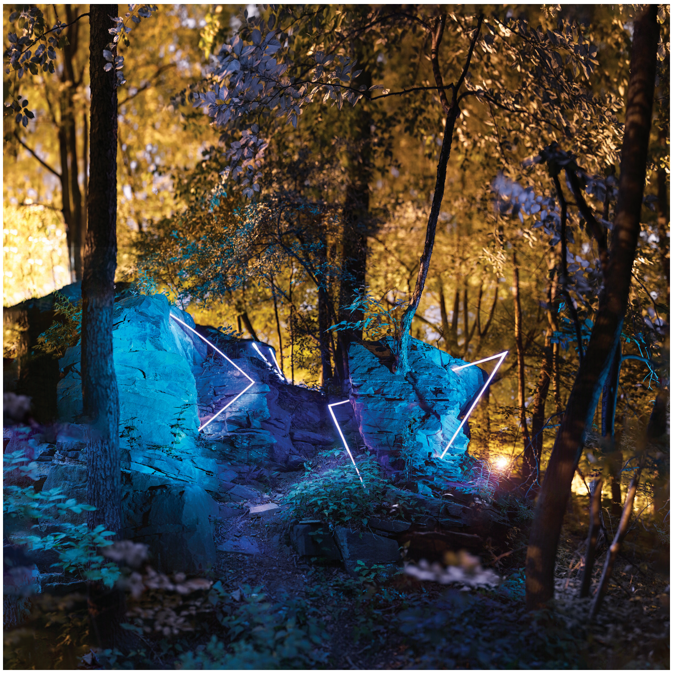
VIRTUAL: UN(MASC)ING DRAG HISTORY WITH DR. LADY J
7- 8PM TUESDAY, SEPTEMBER 14

VIRTUAL: ART & AIDS PANEL DISCUSSION | SEPTEMBER/OCTOBER TBA

KINDRED SPIRITS: GLASS & CLAY | OPENING RECEPTION 5:30-8PM THURSDAY, NOVEMBER 4

Faculty Exhibition Invites Community to Connect with CIA

by Michael C. Butz



Barry Underwood, Linear Construction 12 (Doan Creek), pigment print, 40 X 40 inches, 2020.

ARTWORK by Cleveland Institute of Art faculty members fills galleries, museums and institutions across the country. Just in the past year, their creations have been on view from New York to New Mexico and from Florida up to Michigan, allowing audiences near and far to catch glimpses of their exceptional artistry.

Greater Clevelanders are fortunate, of course. For more than eight decades, the collective talent of CIA faculty has been exhibited in their backyards, allowing viewers to see new, original and innovative works from the college's world-renowned artists and designers.

The *2021 Faculty Exhibition* will continue that proud tradition. The show opens Thursday, August 26 in the Reinberger Gallery and will remain on view through October 10.

Barry Underwood, Photography + Video Department chair, regularly participates in the *Faculty Exhibition*. He appreciates the connection it offers between CIA and neighboring communities.

"I hope that people in Cleveland and surrounding areas know that they are welcome at CIA—be it through gallery exhibitions, the Cinematheque, lectures or Continuing Education," Underwood says. "They can become an active part of the Cleveland Institute of Art and contribute to the creative culture here."

Another connection fostered by the *Faculty Exhibition* takes place between teacher and student. Sometimes, lessons are best learned outside the studio or classroom, according to Reinberger Gallery Director Nikki Woods.

"This exhibition is an opportunity for CIA faculty to show their students by example what a continued lived practice looks like after art school," she says. "I think many artists are visual learners, and to have the opportunity to host work by all these artists in one place offers students the chance not only to learn how to make art, but also to see a future in the arts for themselves."

Underwood agrees.

"I do think that the exhibition teaches by example," he says. "It also gives students—at least I hope—inspiration in various forms, such as process, content and presentation. I know I find it inspiring to see what my colleagues have been up to currently with their work."

As always, the *Faculty Exhibition* will mark the start of a new academic year at CIA. This year, it takes on special significance as pandemic restrictions abate thanks to effective COVID-19 vaccines.

"What I'm looking forward to most is having the opportunity to safely gather for the exhibition opening and to again be able to host classes and tours in the gallery," Woods says. "I hope those who are able to get the vaccine do get it so that our community can continue to enjoy opportunities to be together and experience art safely."

CLEVELAND INSTITUTE OF ART

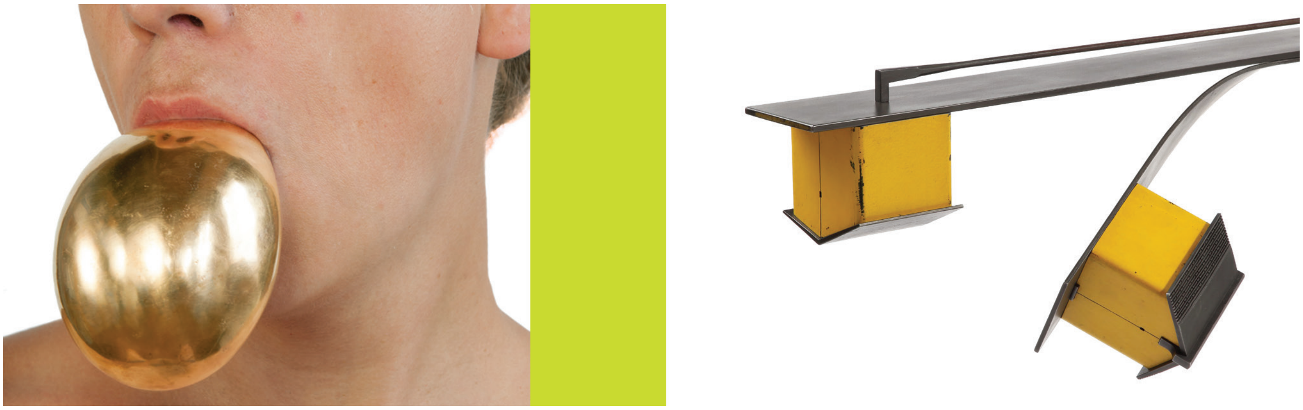
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

CIA 2021 FACULTY EXHIBITION | AUGUST 26–OCTOBER 10

SNICKERS THAT TURN INTO LIVABLE JOY | AUGUST 13–SEPTEMBER 12

TECHNICAL SPECIALIST EXHIBITION 2021 | SEPTEMBER 24–OCTOBER 15

Sculpture Center Presents Kalman and Yusko



LEFT: Lauren Kalman, Device for Filling a Void (10). RIGHT: Stephen Yusko, The View from Here (yellow house detail). Photo credit: Dan Morgan.

SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

CROSSROADS: STILL WE RISE | THROUGH SEPTEMBER 25

LAUREN KALMAN, DEVICES FOR FILLING A VOID | OCTOBER 7–DECEMBER 17

STEPHEN YUSKO, THE WAY THINGS GO | OCTOBER 7–DECEMBER 17

Simon Tatum, MFA Sculpture and Expanded Media '21

Opportunity awaits.

Apply today for your M.F.A. in

STUDIO ART

- Graduate teaching assistantships*
- Travel study (NYC, Florence & more)
- Renowned visiting artist & scholar program
- New building w/ state-of-the-art facilities
- Summer studio intensives w/ visiting artists

Studio Art concentrations:
Ceramics, Drawing, Glass,
Jewelry/Metals/Enameling, Painting,
Print Media and Photography, Sculpture
and Expanded Media, and Textiles

Apply by February 2 at

kent.edu/art

**Graduate assistantships include a tuition waiver and a stipend.*

KENT STATE UNIVERSITY | **School of Art**

Maria Camera-Smith, MFA Jewelry/Metals/Enameling '21

CAN 22 TRIENNIAL

JULY - AUGUST, 2022

YOU ARE HERE

APPLY AT CANTRIENNIAL.ORG NOW THROUGH SEPTEMBER 30, 2021

ARTISTS APPLY FREE

Open to all artists in Cuyahoga, Lorain, Medina, Summit, Portage, Geauga, and Lake counties

A Diverse, intergenerational team of curators seeks artists for multiple exhibitions in venues all over Cleveland.

STUDIO VISITS BEGIN OCTOBER 1.

Selected artists will be notified by December 31.

More information: CANtriennial.org.

Cleveland Foundation

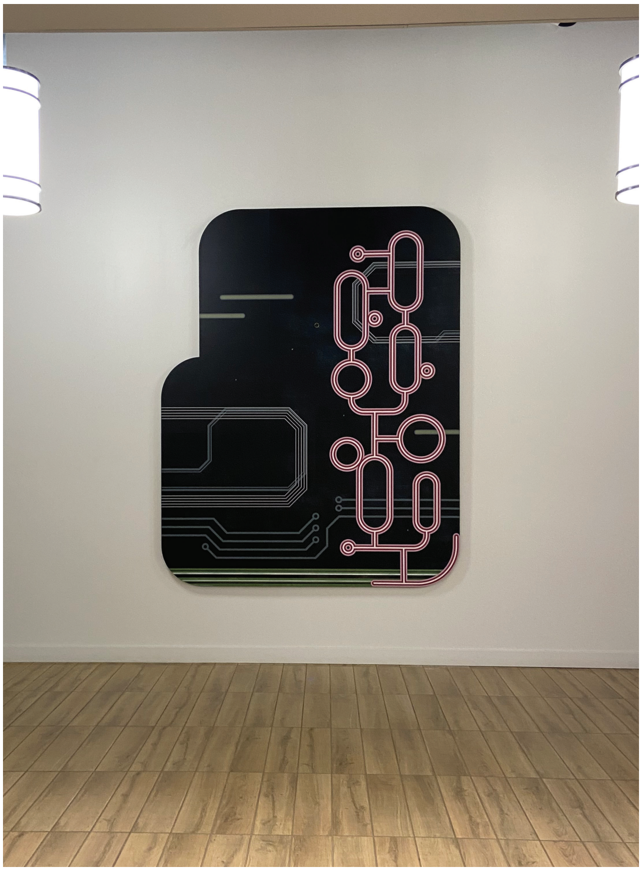
The George Gund Foundation

Ohio Arts Council

cuyahoga arts & culture

Art EverySpace Partners with Akron's East End Collection

by Hillary Lyon



Mark Keffer, I K(no)w, acrylic on panel, 2017.

Dragana Crnjak, Unusual Morning, acrylic on canvas, 2020.

ART EVERYSPACE is honored to partner with The East End in the grand opening of a new art gallery. The historic, mixed-use project is a 1.4 million-square-foot redevelopment of Goodyear's former headquarters. Today, it offers Akron the newest and best live/work/play experiences.

The gallery will be featured in the lobby of 1200 East Market Street. The permanent collection, known as The East End Collection, celebrates local artists with paintings, prints, photography, and installations throughout this dynamic property. Phase one of the permanent collection is inspiring and not to be missed; additional phases will follow. The East End is committed to supporting art and culture in Akron, and strengthening the community. Quarterly rotating exhibitions, art tours, artist talks, and other cultural programming will be announced and designed by Art EverySpace.

The gallery complements two event venues, a fully-managed sports complex, 1,500-seat theater, 20,000-square-foot gymnasium, and Class A office space. The development also offers luxurious apartments and a Hilton Garden Inn Hotel, and it hosts restaurants and a brewery on-site.

The gallery opened August 25, with the *Open (End)ed Show* featuring the work of Dragana Crnjak, Isabel Farnsworth, Michael Gable, Mark Keffer, Christine Mauersberger, Taryn McMahon, and Hui-Chu Ying. Their stunning work is on display through December. These artists are showing newly-created works and are also featured in the permanent collection.

Subscribe to Art EverySpace to receive future information about upcoming events at arteveryspace.com.

ART EVERYSPACE

artEverySpace.com
hello@artEverySpace.com

Fish Fly Fur

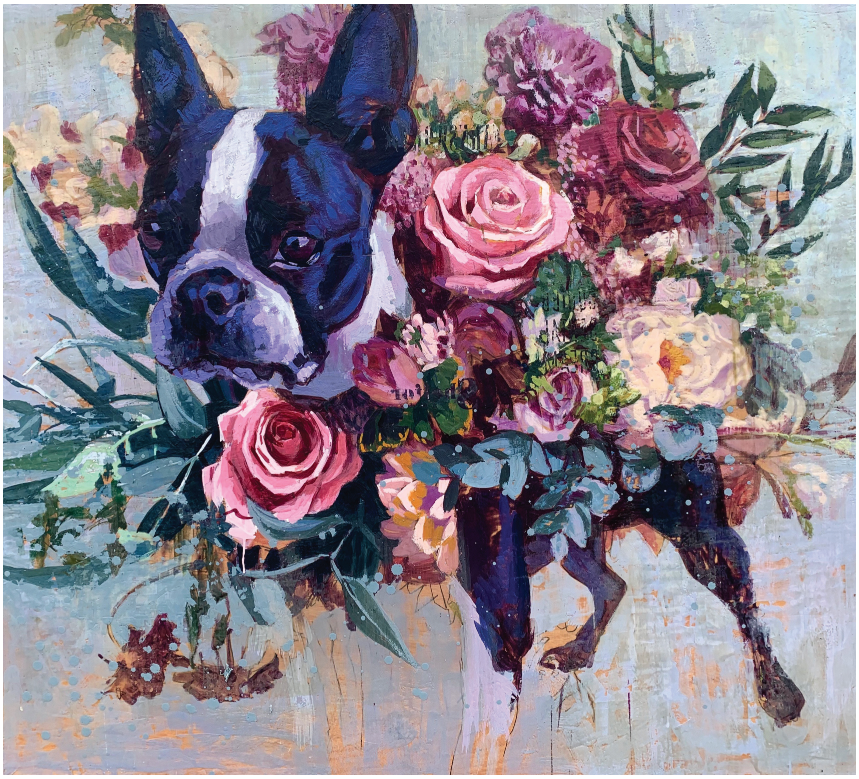
by Liz Maugans

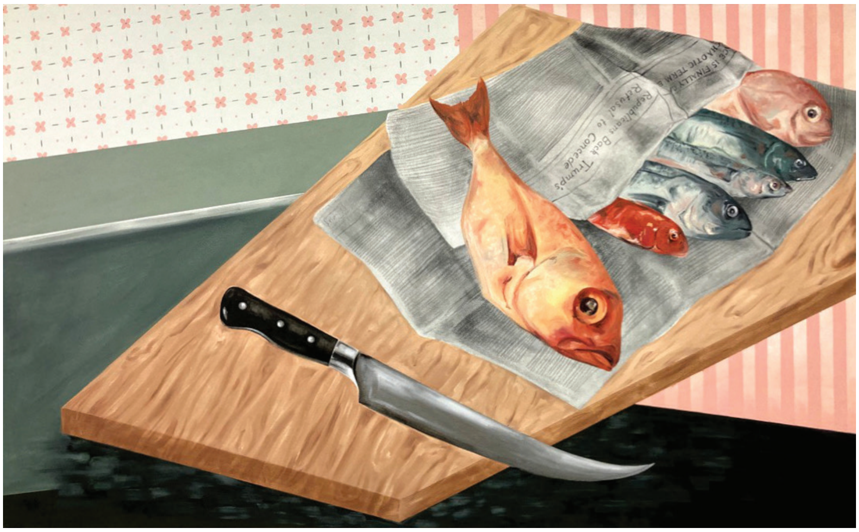
DRAWING, PAINTING AND SCULPTING animals has always been a subject for artists throughout history, from the earliest cave paintings to Egyptian artists' depictions of gods with animal heads, medieval manuscripts with mystical beasts, and nineteenth-century Victorian artists creating paintings of their domestic pets.

During what scientists are calling the Anthropause, the unprecedented global slowdown of human activity during the pandemic, animals from the seas, roaming the land, and flying above experienced an altogether mixed bag as well. For those of us sheltering in place, the birds were not anymore in surplus singing their songs; we just slowed down as humans, drove less, and found ourselves listening to the birdcalls as if we had not ever heard their melodies before.

Globally, things shifted and changed: adoptions for dogs and cats skyrocketed, wildlife conservation projects paused, habitats for animals changed and for many of us, we observed and connected to finny, feathery, and furry creatures more than ever before.

Artists Cathie Bleck, Derek Brennan, Kathleen Browne, Katie Butler, Cheryl Cochran, Lee Heinen, Michael High, Liz Maugans, Dinara Mirtalipova, Kortney K Niewierski, Gerry Shamray, Yvonne Palkowitsh, James Ruby, Tyler Zeleny, and Kim Chapman explore these insights and phenomena, including companionship, love, and respect for the other living things swimming, flying, and walking around us.





TOP: Derek Brennan, Blossom, encaustic on wood panel. BOTTOM: Katie Butler, Sealing Your Fate, 2020.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

FISH FLY FUR | OCTOBER 9–NOVEMBER 20
OPENING RECEPTION NOON-3PM SATURDAY, OCTOBER 9

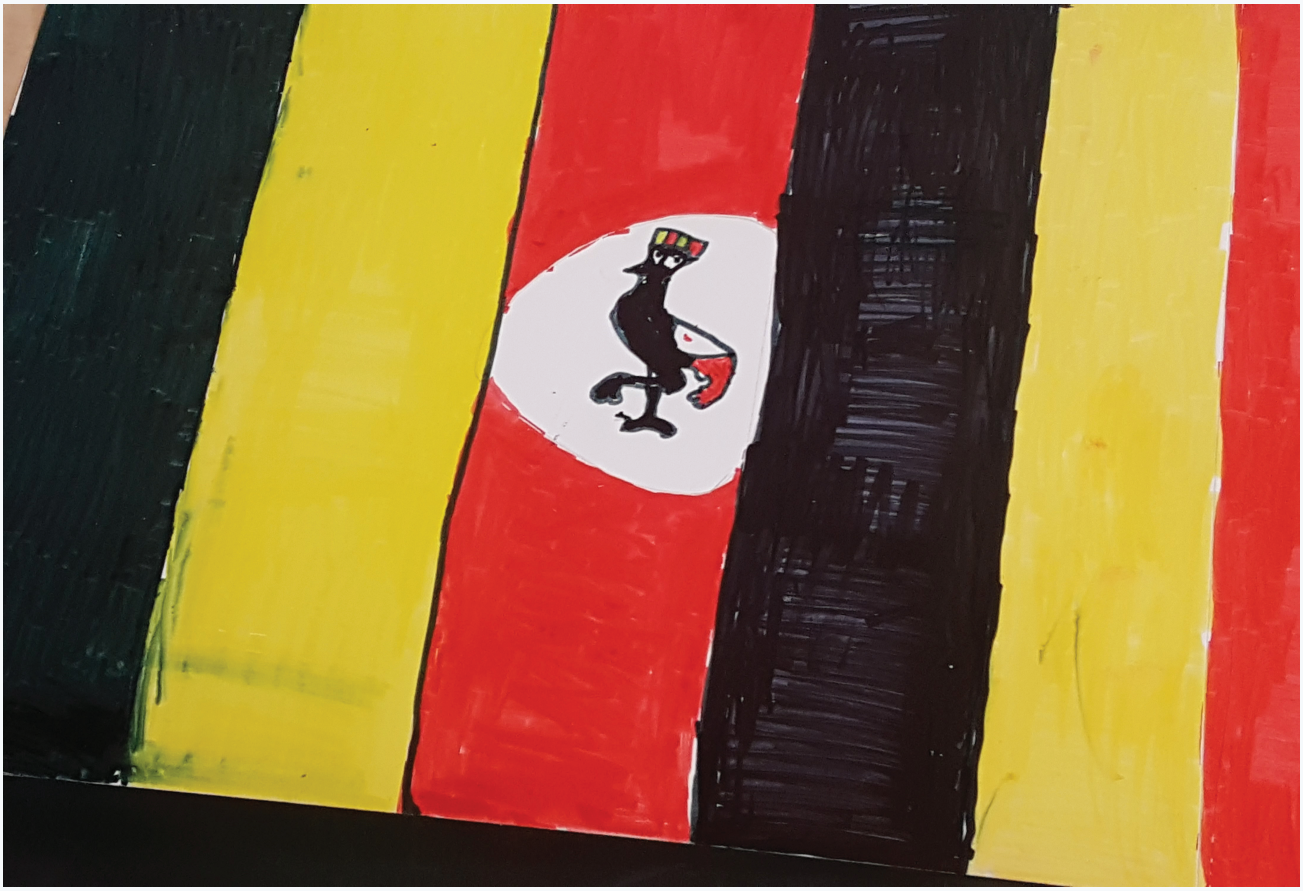
THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

Connecting Memories to Futures

Ana Quiroz (San Miguel de Allende, Mexico)

by Michael Gill



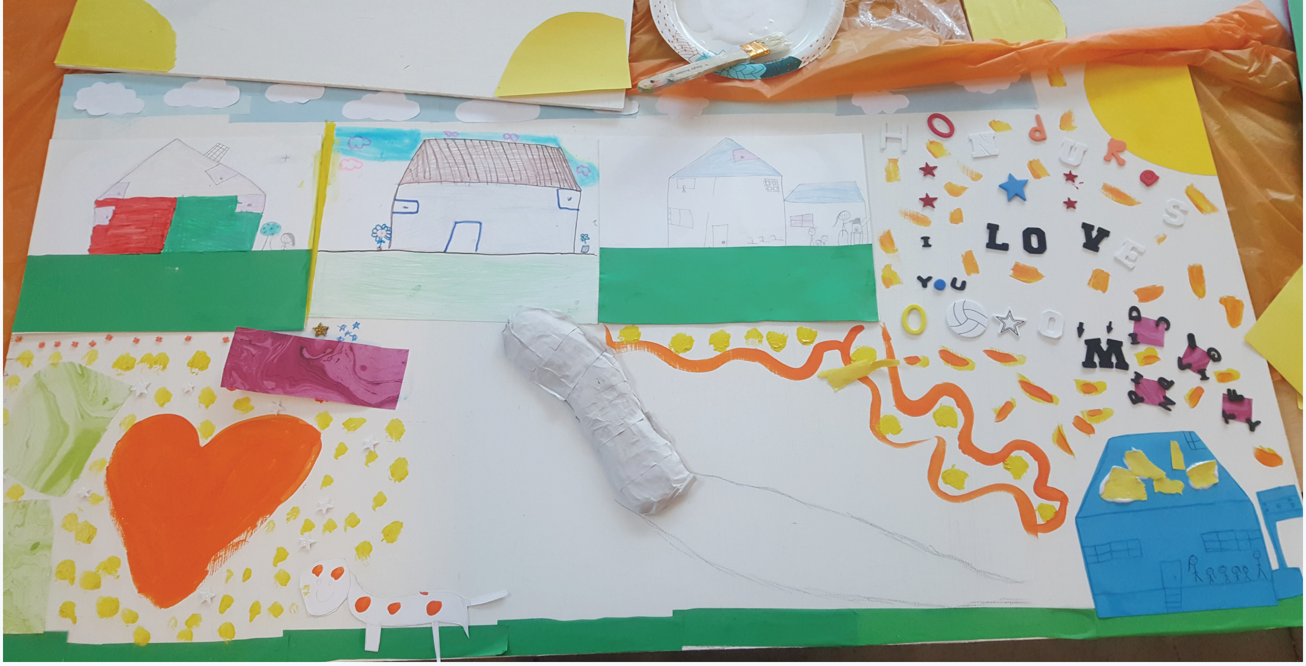
In creating "memory atlases" of their homelands, students created their national flags. Above, a student's drawing of the flag of Uganda.

On a Wednesday in July, Ana Quiroz was in her second week with students of Thomas Jefferson International Newcomers Academy. The room was filled with the chatter of about 25 middle schoolers, mostly speaking Spanish, but several other languages too. Quiroz had them working on memory atlases, collaging their own drawings with paper mache casts made on plasticine forms, and other ephemera. Their drawings were of houses, flags, trees, and other features of the landscapes they call home. There were flags from Puerto Rico, Honduras, Congo, Tanzania, Uganda, Afghanistan, and other countries. A girl from Honduras drew her house there, but also the houses of her aunt and grandmother, and school—all of which she left behind. A boy from Congo was drawing a tiger.

Quiroz, of San Miguel de Allende, Mexico, was in residency for the summer of 2021, hosted in Cleveland by ArtHouse (living in Brooklyn Center, getting around the neighborhood by bicycle) as a part of the Cleveland Foundation's Creative Fusion program. Residency Facilitator Erica Raby has been showing her around town, including the art scene, which she says "seems very buoyant." She adds, "I am very impressed with the city—the nature, the architecture, the abandoned places. There is a melancholy about the abandoned places. And I like the green, because where I am from everything is yellow."

In the classroom at Thomas Jefferson, Nashalie Diaz Rosa, who works for Esperanza helping newcomers learn English, says the art program shows the students from different nations how much they have in common.

Initially planned for 2020, the residency was delayed a year by COVID-19. Quiroz arrived in Cleveland in June, and in addition to working with the students at Thomas Jefferson International Newcomers Academy was developing other projects, meeting staff at Building Hope in the City, US Together, Immigration



TOP: A student's memory atlas of Honduras. BOTTOM: A student paints the flag of Tanzania.

Ohio, and Global Cleveland. She returned to Mexico at the end of August.

Quiroz divides her life into two practices: her own art uses glass, resin, bones, plastic, and thorns. She explores the meaning she finds in transparent and translucent materials, and in mosaic—a traditional medium in Mexico.

"I like transparency because it gives you all these reflections," she says. "I like recycling because there is a lot of waste. I have used a lot of plastic. I prefer glass. I am not a glass blower, [but] I love the alchemy, the transparency, the other worlds, the in-between worlds where you can see something that is gone."

Her own work has been recognized internationally. She won first prize in the Biennale of Glass in Monterrey, and in 2010 first prize at the Tijuana International Banner Biennial. She has had artist residencies in France, Argentina, and the United States.

Working with students is her other practice, and is at the heart of her residency at ArtHouse. In Mexico, in addition to university students in bachelor of fine art programs in the Mexican state of Guanajuato, her community-engaged practice has included working with women who are alone with their children because the men of their community have gone north to the United States to find work.

"For the last three years I have been working with an indigenous community in Puebla," she says. "We made memory atlases, a commemorative map of the town using last names in Nahuatl language. People don't know what they mean. We did a pre-Hispanic codex with images. Half of the population of this community is here in the state. I also am teaching them English. I like to teach something they can use as a tool."

It's similar to the work she is doing with the students at Thomas Jefferson: creating projects that help refugees who have left culture and language behind connect or reconnect with their heritage, and to help new friends get to know them better: giving them ways to connect memory to the future.

Memorias del Futuro

Ana Quiroz (San Miguel de Allende, México)

por Michael Gill, traducido por Damaris Puñales-Alpízar

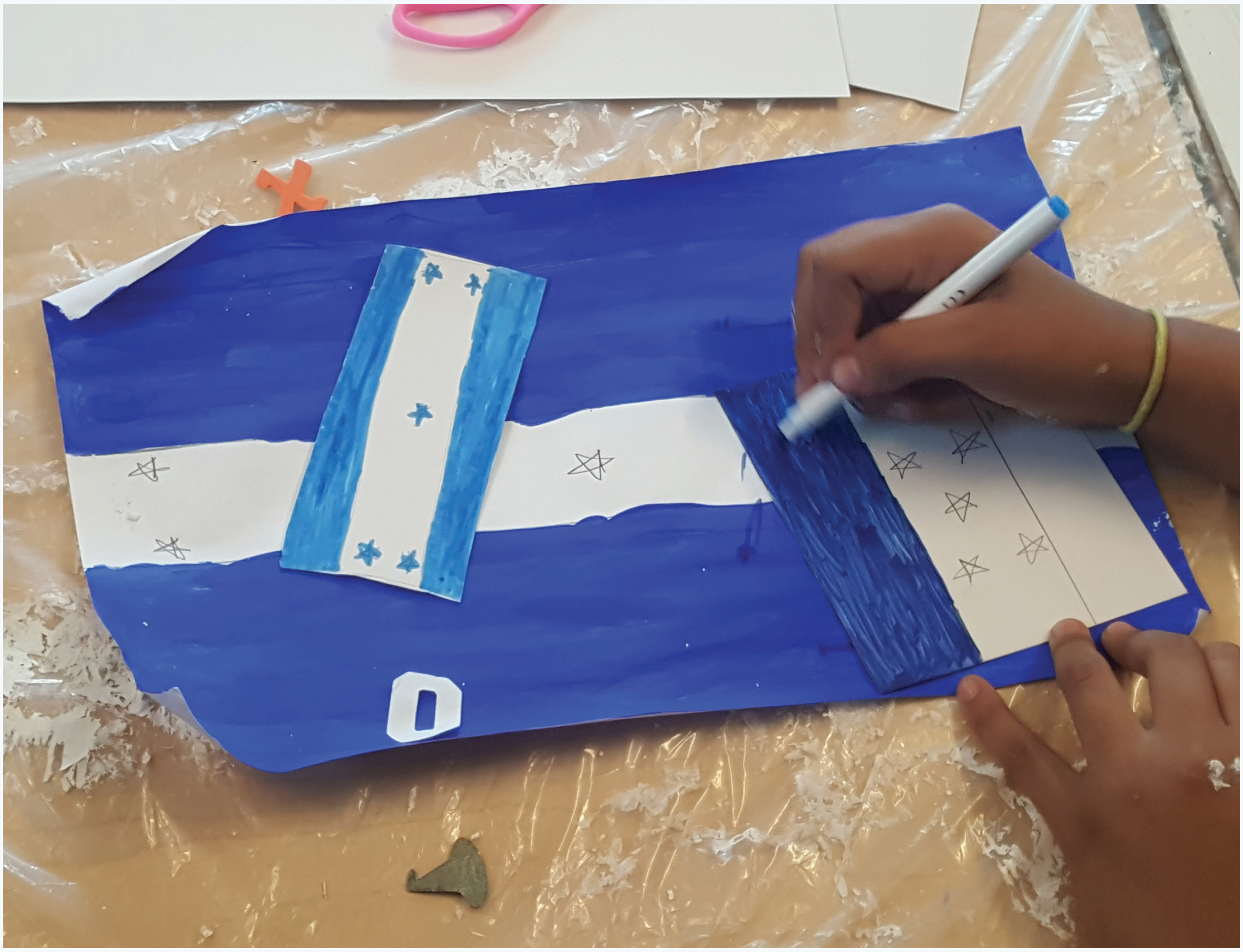
A student's drawing of the flag of the Republic of the Congo.

Era un miércoles de julio. Ana Quiroz estaba en su segunda semana de trabajo con estudiantes de la Academia para Recién Llegados Thomas Jefferson. El salón estaba repleto con las voces de los casi 25 chicos de escuela secundaria; la mayoría de ellos hablaban en español, aunque otras lenguas podían también escucharse. Quiroz les pidió que hicieran collages a partir de sus propios dibujos, con moldes de papel maché construidos con plastilina y otros materiales efímeros. Sus dibujos eran casas, banderas, árboles y otros rasgos de los paisajes de lo que consideraban su hogar. Había banderas de Puerto Rico, Honduras, Congo, Tanzania, Uganda, Afganistán y otros países. Una niña de Honduras incluyó un dibujo de su casa, pero también las casas de su tía y de su abuela, y la escuela: todo lo que había dejado atrás. Un niño del Congo, mientras tanto, dibujaba un tigre.

Quiroz, que es de San Miguel de Allende, en México, estuvo en Cleveland en una residencia artística durante el verano, organizada por el ArtHouse, como parte del programa Fusión Creativa de la Fundación Cleveland. (Mientras estuvo en la ciudad, Quiroz vivía en Brooklyn Center y se movía por su barrio en bicicleta). Erica Raby, facilitadora de la residencia, le estuvo mostrando la ciudad, incluida la escena artística que, según Quiroz, parece muy boyante. Y añade: "Estoy muy impresionada con la ciudad –la naturaleza, la arquitectura, los sitios abandonados. Hay algo melancólico en los sitios abandonados. Y me gusta el verde porque de donde vengo todo es amarillo".

En su salón de clases en la Academia Thomas Jefferson, Nashalie Diaz Rosa (quien trabaja con Esperanza para ayudar a los recién llegados a aprender inglés), asegura que el programa de arte les muestra a los estudiantes de diferentes naciones cuánto tienen en común.

Aunque el programa de residencia había sido planificado para el 2020, tuvo que ser postergado a causa del COVID–19. Quiroz llegó a Cleveland el pasado mes de junio, y además de trabajar con los estudiantes de la Academia, desarrolló otros proyectos y se reunió con miembros de las organizaciones Building Hope in the City, US Together, Immigration Ohio, and Global Cleveland. Regresó a México a fines de agosto.



A student draws the flag of Honduras.

La vida de Quiroz está dividida entre dos pasiones: por una parte, en la utilización, para su arte, de vidrio, resina, huesos, plástico y espinas, lo que le permite explorar el significado de los materiales transparentes y translúcidos, y en el mosaico, un medio tradicional en México.

"Me gusta la transparencia porque te da todos estos reflejos", dice. "Me gusta reciclar porque hay mucho desperdicio. He usado mucho plástico. Prefiero el vidrio. No soy sopladora de vidrio, [pero] me encanta la alquimia, la transparencia, los otros mundos, los mundos intermedios donde puedes ver algo que se ha ido ".

Su trabajo ha sido reconocido a nivel internacional. En el 2008, obtuvo el primer premio en la Bienal de Vidrio de Monterrey, y en el 2010, el primer premio en la Bienal Internacional del Banner de Tijuana. Ha tenido también residencias para artistas en Argentina (2013), Francia (2015) y Estados Unidos (2008, 2021).

Su otra vocación es trabajar con estudiantes, y este ha sido el centro de su residencia en ArtHouse. En México, además de enseñar a estudiantes universitarios que cursan la carrera de Licenciatura en Bellas Artes, en el estado de Guanajuato, también se involucra con la comunidad al trabajar con mujeres que han quedado solas con sus hijos porque sus maridos han emigrado a los Estados Unidos en busca de trabajo.

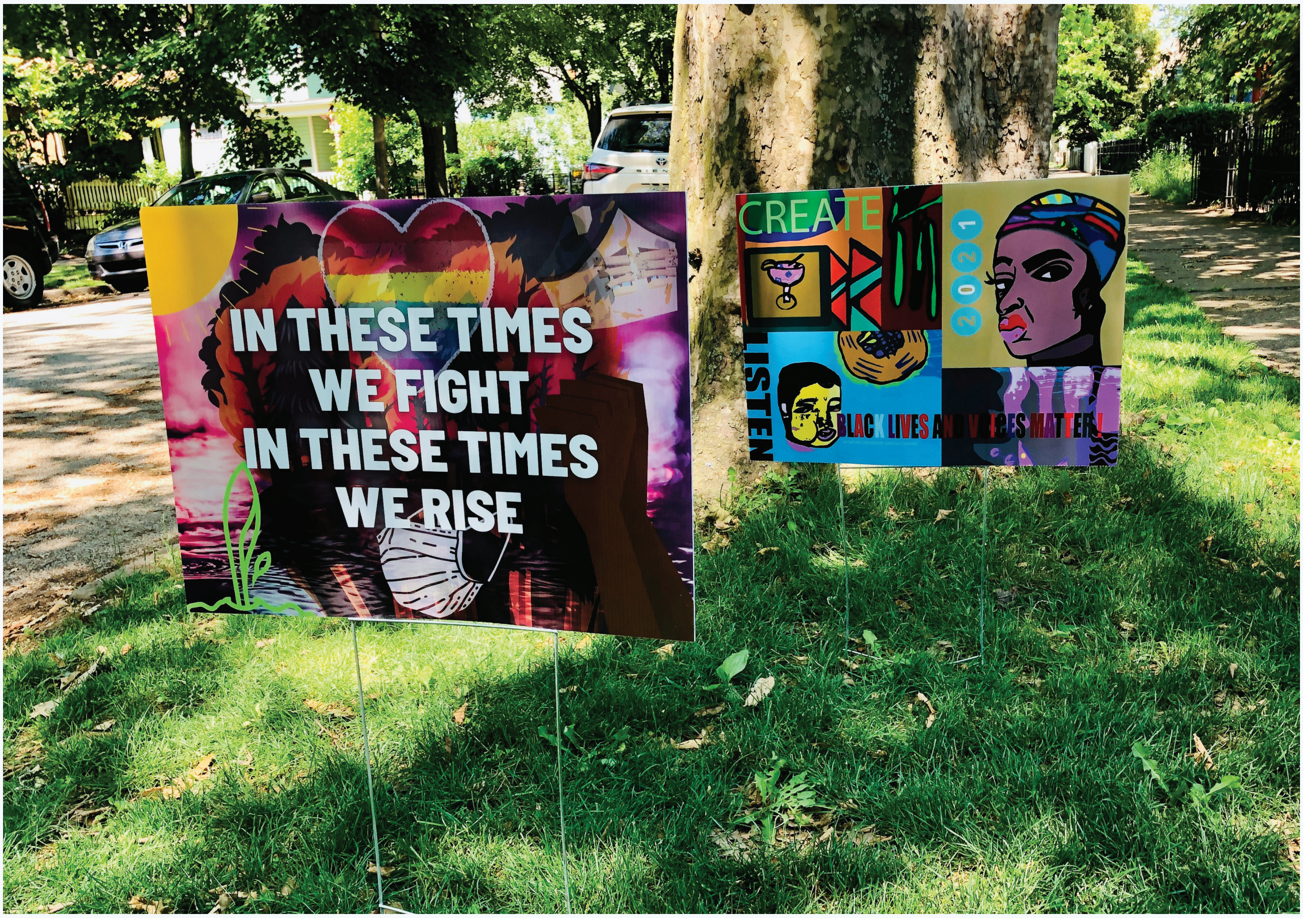
"Durante los últimos tres años he estado trabajando con una comunidad indígena en Puebla", dice. "Hemos hecho atlas de la memoria, un mapa conmemorativo del pueblo usando apellidos en lengua náhuatl. Las personas no saben qué significan. Hicimos un códice pre-hispánico con imágenes. La mitad de la población de esa comunidad está aquí, en los Estados Unidos. También les enseño inglés. Me gusta enseñarles algo que puedan usar como un instrumento".

Esto es similar al trabajo que realizó con los estudiantes de la Academia Thomas Jefferson: crear proyectos que ayuden a los refugiados que han dejado su cultura y su lengua atrás a conectarse, o reconectarse, con su herencia, y a ayudar a los nuevos amigos a conocerlos mejor: ofrecerles vías de conectar su memoria al futuro.

MetroHealth presents Signs of the Times

Artists: Amelia Casiano, Amber Esner, Bruno Casiano, Alicia Vasquez, Maia Delegal, Anitra Frazier, Hector Castellanos-Lara, and Maya Peroune

by Michael Gill

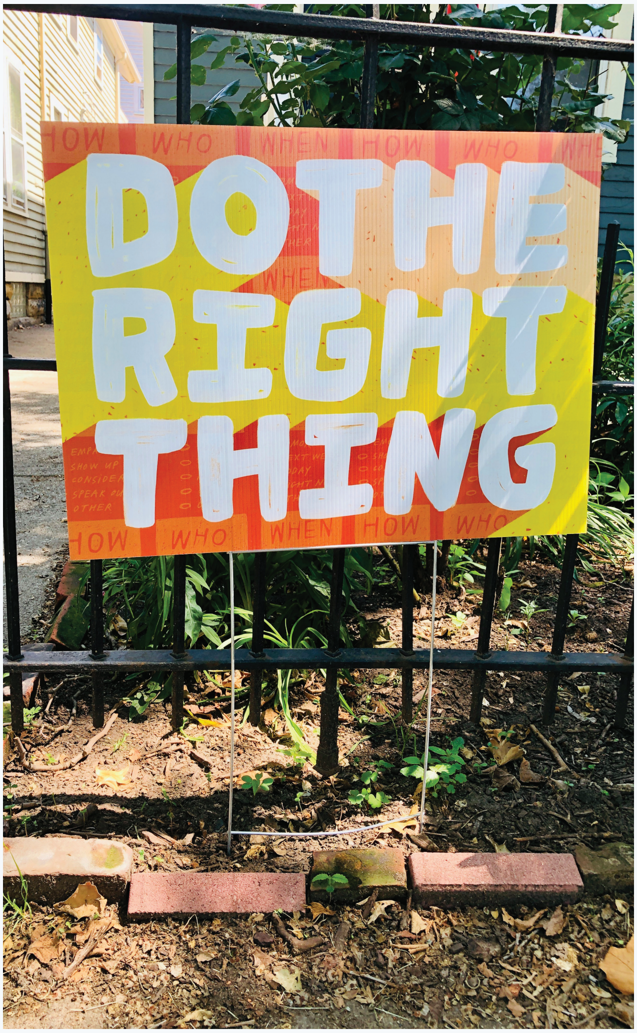


Signs created by Maia Delegal (left) and Amelia Casiano (right) for the MetroHealth Creative Fusion Signs of the Times project.

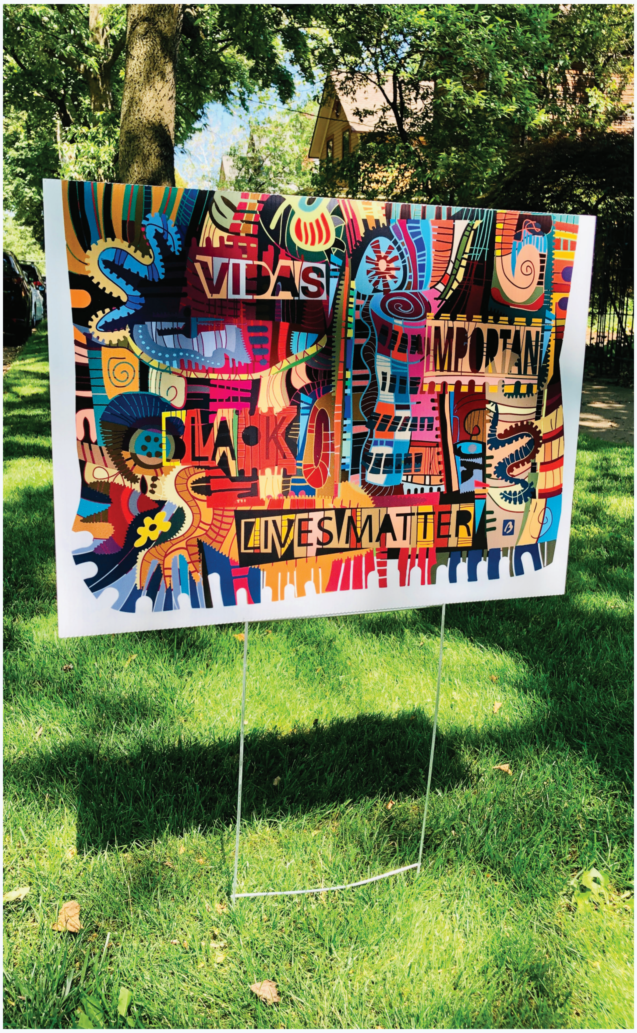
As mayoral and congressional elections approach in Cleveland, yard signs promoting the candidates have already begun to proliferate. This year, the candidates have some strong visual competition from artists chosen for MetroHealth's Signs of the Times project, sponsored by the Cleveland Foundation through its Creative Fusion program. In styles as diverse as the community, the artists' signs call the community to attention and to action: to listen, to create, to do the right thing, to bear in mind that Black Lives and Voices Matter.

The project faced a year-long delay because of the COVID-19 virus, but circulated a call for artists in English and Spanish early this year. Artists were encouraged to create designs that "address issues that are affecting Clark Fulton and Greater Cleveland in 2021, possibly including the coronavirus crisis, protests related to the Black Lives Matter movement, or the importance of civic engagement by participating in local and national elections."

"We believe an engaged community is a healthy community," said Linda Jackson, director of arts in medicine at MetroHealth. "The arts provide so many means for engagement. They remind of us of the humanity and connection we all need, and enable us to build trust and create safe spaces for and in our community. They serve as a universal language through which we tell our stories, raise our voices and share lived experiences. [. . .] The events of the past year provided another lens that reflected the importance of civic engagement—be it an election, a future census, public health or a movement."



Installation view of a sign by Amber Esner.



Installation view of a sign by Bruno Casiano.

To kick off the application period, MetroWest hosted a virtual conversation with visual artists Hector Castellanos-Lara, Ryan Jaenke, Dakarai Akil and playwright/actor Lisa Langford, on the subject of art and democracy. Akron Art Museum Deputy Director Seema Rao moderated.

At the end of March, MetroHealth convened a selection committee, comprised of members of its own staff, plus MetroWest Community Development Corporation, LAND Studio, and a local artist. From the 41 artists who applied to be part of the program, they chose eight whose signs will be printed in quantity and circulated among the public.

All the selected artists are from Cleveland, including some from Clark Fulton and nearby. They include Amelia Casiano, Amber Esner, Bruno Casiano, Alicia Vasquez, Maia Delegal, Anitra Frazier, Hector Castellanos-Lara, and Maya Peroune. Their designs use text, graphics, and even photos to combine messages about the need for inclusion, about heritage and aspirations for a better life. Maia Delegal reminded that “In These Times We Fight / In These Times We Rise.” Text from a banner in Maya Peroune’s design, based on a photograph of protesters, reminded that “A badge is not a license to kill.”

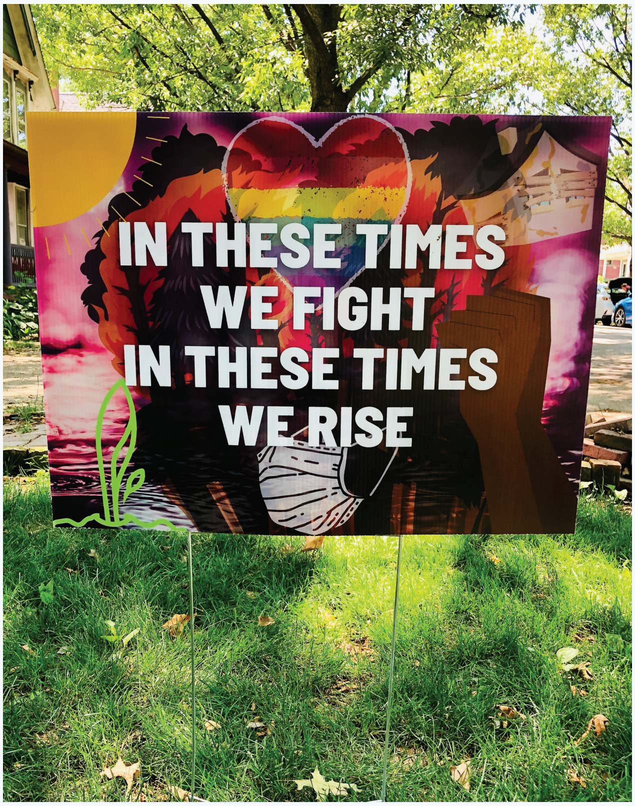
A first printing of the signs was completed in June, and distribution began immediately with support from MetroWest and LAND Studio. A second printing was completed in July. In all, 100 of each artist’s designs will be in circulation: a total of 800 signs. That volume compares favorably to the number of signs commonly printed by candidates for Cleveland City Council.

Throughout the summer, MetroWest continued to engage community in the project by offering blank signs for people to create their own messaging. Jackson says MetroHealth, MetroWest, and LAND Studio plans to choose one or two of the eight final designs to install as a mural—or two—in the neighborhood. For additional information, including to request signs for display in your yard, go to signsofthetimes-clarkfulton.com.

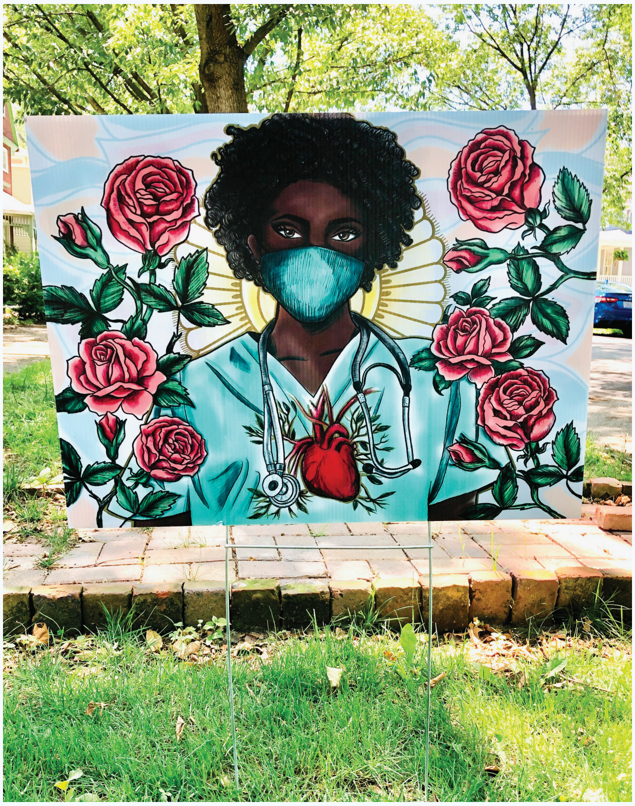
MetroHealth Presenta una senal de estos tiempos

Artistas: Amelia Casiano, Amber Esner, Bruno Casiano, Alicia Vasquez, Maia Delegal, Anitra Frazier, Héctor Castellanos-Lara y Maya Peroune.

por Michael Gill, traducido por Damaris Puñales-Alpízar



Installation view of a sign by Maia Delegal.

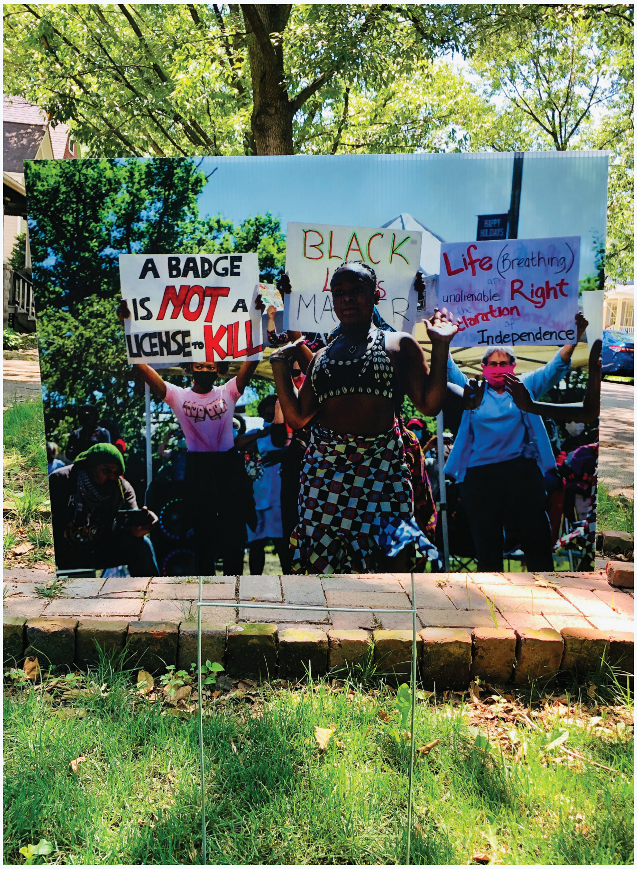


Installation view of a sign by Alicia Vasquez.

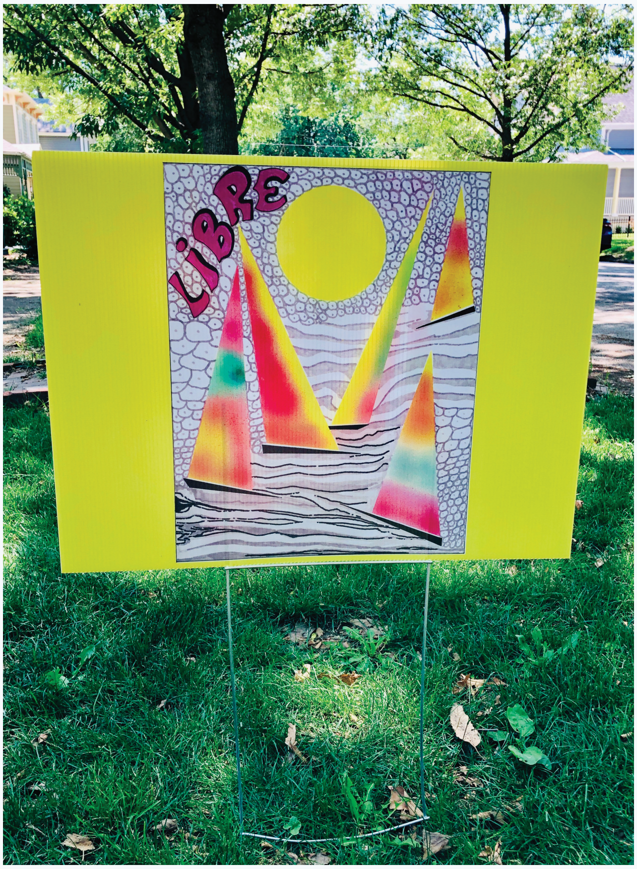
A medida que las elecciones para la alcaldía y el Congreso en Cleveland están más cerca, comienzan a aparecer más y más letreros que promueven a los aspirantes a esos puestos. Este año, además, los letreros añaden competencia visual adicional debido al trabajo de los artistas participantes en el proyecto “Una señal de estos tiempos”, patrocinado por la Fundación Cleveland a través del programa Fusión Creativa. Los letreros creados por estos artistas son tan variados en estilos como la misma comunidad en la que se inserta el proyecto, y son también un llamado para que todos se involucren, escuchando, creando, haciendo lo que es correcto, y teniendo en cuenta que “Black Lives And Voices Matter”.

Este proyecto de intervención visual llega con casi un año de retraso debido al coronavirus. No fue sino hasta principios de este año cuando se emitió la convocatoria llamando a la participación de artistas, tanto en español como en inglés. Se pidió a los participantes que crearan carteles que “abordaran los problemas que afectan a las áreas de Clark Fulton y del Greater Cleveland en 2021: la crisis del coronavirus, las protestas relacionadas con el movimiento social Black Lives Matter, así como la importancia del compromiso cívico en la participación en las elecciones locales y nacionales”.

“Creemos que una comunidad comprometida es una comunidad saludable”, afirmó Linda Jackson, directora de artes en medicina de MetroHealth. “Las artes ofrecen muchos medios para asumir la responsabilidad social. Nos recuerdan la humanidad y las conexiones que todos necesitamos, y nos permiten generar confianza y crear espacios seguros para y en



Installation view of a sign by Maya Peroune.



Installation view of a sign by Hector Castellanos-Lara.

nuestra comunidad. Además, las artes sirven como un lenguaje universal a través del cual contamos nuestras historias, alzamos nuestra voz y compartimos las experiencias vividas. [. . .] Los eventos del año pasado ofrecieron un lente diferente que dio cuenta de la importancia del compromiso cívico, ya sea a través de las elecciones, el censo poblacional, la salud pública o los movimientos sociales".

El período de solicitudes dio inicio con una conversación virtual coordinada por MetroHealth con los artistas visuales Héctor Castellanos-Lara, Ryan Jaenke, Dakarai Akil, y la dramaturga y actriz Lisa Langford. El tema de la plática, moderada por Seema Rao, subdirectora del Museo de Arte de Akron, fue la relación entre el arte y la democracia.

A fines de marzo, MetroHealth convocó a un comité de selección, compuesto por miembros de su propio personal, además de personas del MetroWest Community Development Corporation, LAND Studio y un artista local. De los 41 artistas que postularon para formar parte del programa, fueron elegidos ocho cuyos carteles se están imprimiendo para su circulación pública.

Todos los artistas seleccionados son de Cleveland, algunos incluso de Clark Fulton y sus alrededores. Entre ellos están Amelia Casiano, Amber Esner, Bruno Casiano, Alicia Vasquez, Maia Delegal, Anitra Frazier, Héctor Castellanos-Lara y Maya Peroune. Sus diseños utilizan textos, gráficos, e incluso fotos, en una combinación que refuerza el mensaje sobre la necesidad de inclusión, sobre el patrimonio y las aspiraciones de una vida mejor. Maia Delegal recordó que "En estos tiempos luchamos / En estos tiempos nos levantamos". El texto de una pancarta con el diseño de Maya Peroune, basado en una fotografía de un grupo de manifestantes, nos recuerda que "una placa policial no es una licencia para matar".

Los primeros carteles fueron impresos en junio, y su distribución comenzó inmediatamente con el apoyo de MetroWest y LAND Studio. Otra tanda de carteles fue impresa en julio. En total, se han impreso 100 copias de los diseños de cada artista, con lo cual circulará un total de 800 carteles. Este volumen es comparable con la cantidad de carteles que comúnmente imprimen los candidatos al Concejo Municipal de Cleveland.

Durante el verano, MetroWest ha continuado involucrando a la comunidad en el proyecto al ofrecer letreros en blanco para que la gente cree sus propios mensajes. Jackson añade que MetroHealth, MetroWest y LAND Studio planean elegir uno o dos de los ocho diseños finales para instalarlos como un mural (o dos) en el vecindario. Para obtener información adicional, o para solicitar carteles para exhibir en su jardín, visite signsofthe-times-clarkfulton.com.

EXIT INTERVIEW:

CLEVELAND INSTITUTE OF ART PRESIDENT GRAFTON NUNES TO RETIRE

Interview by Brittany Mariel Hudak

Maxmillian Peralta '21
Alisha Potter '21
Sakurako Reed '21
Ash Sark '21
Shawn Schenz '22
Nicole Schmidt '20
Brandon Secrest '20
Ryan Skedel '22
Beau Sorenson '22
Alicia Telzerow '20
Jane Tierney '20
Erykah Townsend (E.T.) '20
Sarah Tuttle '22
Alexa Valore '21
Ali Vistein '20
Alex Vlasov '23
D'nae Webb '20
Irena Wong '20
Megan Young '20
Emily Zhang '23

CIA President + CEO Grafton Nunes announces prize winners during the Student Independent Exhibition opening reception in February 2020 in the college's Reinberger Gallery, just weeks before the Pandemic. All photos by Rob Muller, courtesy of the Cleveland Institute of Art.

Grafton Nunes has a reputation in Cleveland that goes far beyond his role as leader of the 139-year-old Cleveland Institute of Art. Anyone that knows him will tell you he's a "nice guy." Nunes has been a constant presence in the local art scene since his arrival in Cleveland in 2010, and has been a vocal supporter of the *CAN Journal* since our early days. However humble he may be about his own artistic accomplishment, Nunes holds a Master's Degree in film history, theory and criticism from Columbia. Fresh out of film school, he worked at Paramount on such films as *American Gigolo* and *Born in the USA*, and then produced a full-length feature film, *The Loveless*, which was screened at the Telluride Film Festival and is now in the collection of the Museum of Modern Art. After years of experience in administration at Columbia University and the School of the Arts at Emerson, he landed in Cleveland. At the helm of CIA, he led a $75 million capital campaign that paid for the consolidation and relocation of the entire University Circle campus. The plan involved adding an 80,000-square-foot expansion to the historic Joseph McCullough Center for the Visual Arts, a former Ford assembly plant on Euclid Avenue that now houses all of CIA's programs under one roof. He led CIA through the pandemic without a significant loss of enrollment, and is leaving the institution in a far better financial position than when he arrived. He kindly answered my questions about his retirement, his tenure at CIA, and his plans for the future.

Grafton Nunes, All photos by Robert Muller, courtesy of the Cleveland Institute of Art.

BRITTANY M. HUDAK: What made you decide to retire at this particular moment?
GRAFTON NUNES: I had always planned to stay in this position for between ten and fifteen years. COVID accelerated my thinking somewhat. We weathered the pandemic, and weathered it well, with students mentored by master teachers in person in their studios with access to technology and materials AND with very few people getting ill. It was very challenging. I used everything I ever learned in 45 years working in higher education, and even with all that experience, we improvised like crazy. Getting through this pandemic safely feels to me like the end of a chapter, which in turn indicates a new chapter. I think CIA is ready for its next chapter.

BMH: When I was attending CWRU, CIA was housed in the Gund Building, a mid-century modern masterpiece designed by the architects Garfield, Harris, Robinson and Schafer, and built in the International Style in 1956. Many of my friends completed their degrees working in studios there, and I watched many a Cinematheque film on the hard wooden seats of the Aitken Auditorium, but it was apparent that you had outgrown the limitations of that space. Obviously, selling it brought in the revenue to complete your campus consolidation, but was it bittersweet to watch the building be razed?
GN: It certainly was bittersweet. CIA students, faculty and staff had lived, created, suffered and triumphed in that building for sixty years. Those memories are very powerful. The building systems may have all failed and the windows may have been falling out of their frames, but the spirit of the place was strong.

That was why it was very important to me that we honor the old Gund building as we transitioned to the new Gund building. We offered tours to alumni and celebrated its contributions to the school's history with remembrances and speeches. We played a New Orleans jazz funeral march as we locked the doors and then paraded through University Circle to the new campus. During the demolition, we retrieved a large quantity of the travertine stone work, which we later distributed to alumni as a memento.

BMH: I understand that you were a filmmaker and a producer in the '70s and '80s, working with such luminaries as Bruce Springsteen, Ted Nugent, Joan Jett and Willem Dafoe. Do you think being something of an artist yourself helps you to be a better arts administrator?
GN: "Something of an artist" is a good way to put it. A movie producer is not the artistic creator of a film; the producer helps the film creators achieve their vision. But like an artist, the producer uses a variety of materials to make something real out of an idea; only in a producer's case, those materials are time, money and creative people, using as tools schedules, budgets and talent.

I look at arts administration as the creative use of schedules, budgets and talent to accomplish a goal that benefits the maximum number of people. In my case, it is making a school of art and design. And like any theatrical experience, at a certain time and in a certain place, a curtain must open with a person at the front of a room and people in seats. In our case, it is 200 faculty and staff making it happen for 650 students.

BMH: Art school is expensive. CIA now costs more than $42,000 a year for a full-time student—for a four-year school, that would put the bill at around $170,000. Obviously, you offer financial aid, but how important is it for CIA to enhance its scholarship programs at this time?
GN: It is always important to enhance our scholarship aid to our students. CIA has been a bridge to creative and economic empowerment for first-generation college students, through careers in art and design, from the very beginning when it was founded as the Western Reserve School of Design for Women.

Last year, we gave away $10 million in financial aid to our students. For our incoming class, more than fifty cents of every tuition dollar will be covered by CIA via need-based grants, merit-based scholarships or both. Almost half of our students are Pell eligible and benefit from that vital government grant program.

There is a common misperception in this country that the average level of student debt is about $100,000. Actually, it is about $24,000, approximately the cost of a car. CIA graduates have a very low loan default rate because of their success at finding jobs. Their default rate is low because they are working and paying down their debt.

One of my goals for my last year as president of CIA is to raise endowment money to fund enhanced student scholarships. The need to assist students, especially those from under-resourced populations, is only going to grow in the future. If we are

CIA President + CEO Grafton Nunes discusses CIA's 2020–25 Strategic Plan with faculty and staff in 2019 in the college's Peter B. Lewis Theater.

to remain socially and culturally relevant, we must provide the means for these students to access the first-rate education and training we offer.

BMH: Along the same lines, how have you worked to improve the institution's cultural equity so that everyone has equal access to a full, vibrant creative life and the kind of education offered by CIA?
GN: Improving cultural equity was why CIA was founded: to qualify women who did not want to be domestics after the Civil War to be gainfully employed as designers. The highest-paid salaried woman in the nineteenth century in America was alumna Clara Driscoll. She designed and made the Tiffany lamps. The first female head car designer in America was Betty Thatcher Oros. She worked for Hudson. In addition, Langston Hughes got two of his Karamu House students into the school in the early 1930s: Charles L. Sallée and Hughie Lee-Smith.

Today, we constantly strive to learn from, better communicate with, and grow alongside our students and community. We're doing that in many ways, one of which is through our Inclusion, Diversity and Equity Awareness Council. Formed in 2020, the IDEA Council consists of more than a dozen faculty, staff and students who regularly meet to share and reflect on personal experiences and discuss ideas about how best to engage and improve our community. It's an important dialogue. One of the council's early goals is to create a pre-orientation program that helps students from Black, Latino, Asian, Indigenous and other communities become better acclimated with CIA. I'm excited about that initiative and optimistic about proposals still to come from the dedicated members of the council.

Currently, 70 percent of our students are women, and 34 percent are students of color. In recent years, we've improved upon the diversity of our student body and welcomed an increasingly diverse faculty and staff, including among deans, vice presidents and board members. The whole college is about cultural equity, the flexibility to address our society's evolving dynamics and securing the means to support our students.

BMH: What are you most proud of accomplishing at CIA? There are so many things at CIA to be proud of. Foremost, of course, is the quality of the work created by art and design students and alumni. That is the reason we do what we do.
GN: Building our gorgeous new campus, providing the students and faculty with the facilities to produce their best work, has proven very significant. Transforming CIA from a commuter campus to residential college by building two residence halls changed the social dynamic of the college. Balancing the budget without draining the endowment has insured the financial viability of the college going into the future. Retaining and recruiting this first-rate faculty and staff maintains the excellence that has distinguished CIA for 140 years.

And finally, telling CIA's story to anyone who would listen for the last eleven years helped regional and national audiences appreciate not only the rich contributions CIA has made to American society, but also the opportunities the college offers current and future generations of students to develop their vision, perfect their process and contribute to the quality of all of our lives.

BMH: Do you have any plans for your retirement?
GN: That is the $64,000 question, isn't it! I plan to travel a bit right after I step down. After that, I will see what opportunities present themselves. I intend to stay in Cleveland because it is now my home. I love where I live, I cherish my friends and I enjoy the cultural vitality of this extraordinary place. Whatever I do, it will be to enhance the quality of life of this city that has given me so much.

EXIT
Exit

OF CONTEMPORARY ART TREASURES AND ARTISTIC TEETH

Collectors John Zayac and Dr. Marie A. Simon have filled their home and office spaces with art, from Cleveland and beyond.

by Christopher Johnston

Marie Simon's dental office in Avon Lake overflows with art. From a lamp crafted by Dana Depew in the lobby to the collection of Martha Cliffel sculpted dog heads entertaining patients from the hallway walls, every corner, every area is appointed with art.

"If there's space on the wall, there should be art. That's my theory," states Simon, who obtained her Doctor of Dental Surgery degree from The Ohio State University College of Dentistry in 1988, then completed her post-graduate work in cosmetic dentistry in Cleveland.

While Simon's first love is making her patients healthy, her second is returning a natural, cosmetic appearance to damaged or worn teeth. She explains that is why she treasures collecting and exhibiting jewelry so much: because she appreciates even the tiniest gemstone for its angles and colors. For Dr. Simon, each tooth represents a singular gem or miniature piece of art.

"With cosmetic dentistry, I do sculpturing, contouring, and bringing out the many colors in a tooth that I make look natural," she says. "So to put my artistry into it and make it disappear in the patient's mouth is probably even more rewarding for me than [for] the patient."

Simon credits her husband John Zayac's renowned eye for art and color with opening hers to the wonders and pleasures of collecting. The two met more than 32 years ago when her first dental office was located next to his business office in Westlake.

"After I met and married John, we began collecting art together," Simon recalls. "Then we incorporated that expertise into my office to create a great art experience for my patients."

In addition to negating the cold, sterile feel of most medical offices, the abundant artwork surrounds patients with something engaging and enjoyable, relaxing them, elevating their spirits rather than heightening their anxiety. Of course, it also provides gallery space for Simon, creating an annex to the significant collection she and Zayac display in their Grove Court residence in downtown Cleveland.

"I think she would say that I kind of drew the artistic side out of her," Zayac boasts.

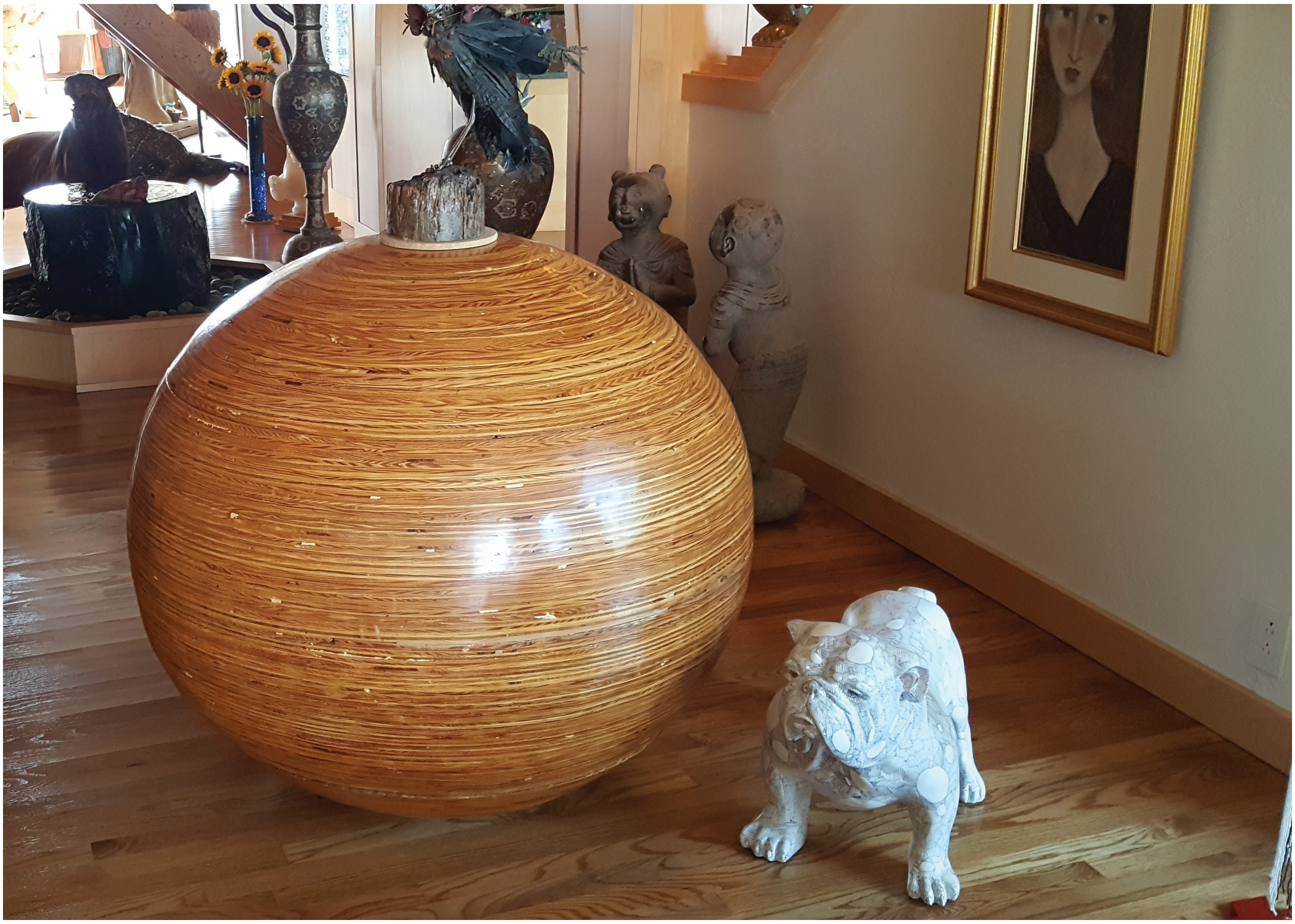
"It was John who allowed me to open my eyes to the rest of the world, because I could easily just stay in my office," Simon confirms. "I'm a workaholic and love helping people and love the artistry of dentistry."

PREVIOUS PAGE: Installation by Dana Depew, using salvaged EXIT signs. ABOVE: Art collectors John Zayac and Dr. Marie Simon, in their Duck Island home.

Born and raised in Kamm's Corners, Zayac graduated from John Marshall High School in 1969, then went on to complete his undergraduate degree at Ohio Northern University in 1974. A year later, he earned a master's degree in civil engineering from Clemson University, and then a master's degree in city planning from the University of North Carolina at Chapel Hill in 1979. Next, he pursued some advanced studies at the Pentagon through Georgetown University and later studied construction management at Case Western Reserve University—"just enough to understand the language of the industry."

Having returned home, he ran and won a Cleveland City Council seat representing Kamm's Corners and served from 1981 to 1985 under then-mayor George Voinovich. Zayac has held several different positions since and remains so busy with varied enterprises that when people inquire if he's retired, he tells them he has nothing from which to retire.

Raised in a family of Ukrainian heritage, Zayac attended a Ukrainian school to learn the language and a Ukrainian Orthodox Church: St. Nicholas on Quail Street in the Birdtown neighborhood of Lakewood. Throughout his childhood, he was completely



Two works by Cleveland artist Loren Naji: The Big Ball (laminated plywood), and Sargent Art E. Bull from the Art Fur Animals benefit auction, decorated with Naji's familiar cross-hatching.

immersed in and enthralled by Ukrainian dancing and art, including the iconic, brightly-decorated Ukrainian Easter eggs.

"My love for the arts came out of the culture in which I was raised," he says. "That's where I gained my love for vibrant colors and vibrant music."

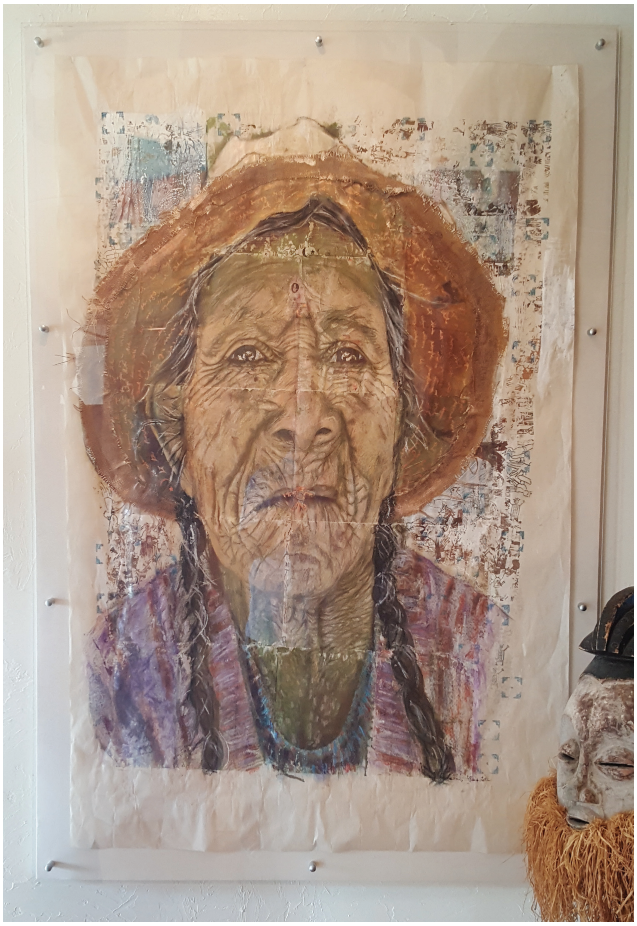
Zayac has been collecting art since he was a boy, but once he and Simon got married in 1992, that triggered a new and more active phase of art collecting. "Our collection is almost extreme in its eclecticism, and for the last fifteen years, the pieces have predominantly come from Cleveland artists," he says. "Marie and I have traveled a lot and purchased art wherever we went, but we have an extraordinary scene here with art that is equal to what you're going to buy in San Francisco or Sedona or New York, but it's also much less expensive."

Calling what Simon and Zayac possess "a collection" is artful understatement. Fortunately, they own eight condominium spaces, including an approximately 5,000-square-foot residence formed by several combined units, an outdoor sculpture garden, several other properties, and Simon's dental office to rotate their museum-grade pieces. Additionally, their collection of collections includes 65 stone sculptures by Fred Gearhart of Cleveland Heights, more than twenty found art pieces created by Dana Depew of Wellington, about ten fabric and ceramic figures from Medina artist Peggy Henzy's "coven of handcrafted witches," and approximately 75 of Dr. Seuss' paintings of the wild creatures that populate his books.

"John and Marie prefer more contemporary stuff than I do," admits master carpenter Steve Waite from Novelty, Zayac's old fraternity brother and lifelong pal whom he refers to as a "hopeless Victorian." But they do share a love of antiques such as "Bullwinkle," a giant stuffed moose purchased in Europe and featured prominently in the elevator lobby of their condominium. Waite crafted the wooden frame on which it is mounted.

"They're both wonderful people with a great taste for beauty, and John has an amazing eye for color," Waite continues. "Everything they do is informed by a sense of fun, so I always enjoy collaborating with them on whatever they need me to make to display their artworks."

On a trip to Vancouver, the couple spied two contemporary industrial-style chandeliers, crafted from simple light bulbs suspended on wires, that now hang above their dining room



Drawing by Baila Litton.

MERRY CHRISTMAS!

Zayac and Simon have an entire room filled with original works and signed prints by Theodor Geisel, AKA Dr. Seuss.

table. On a later trip to New York, they saw the exact same set dangling at MOMA.

"Everything has a story in the house," Simon states. "Everything is a reflection of what we do together and where we've been, but a lot of it is by Cleveland artists."

Depew, who owned the now-closed Asterisk Gallery in Tremont and befriended Zayac at IngenuityFest on East 4th Street in the early 2000s, says, "Just to see the eclectic mix of artwork at Marie's dental office and their home is overwhelming. They really don't fit the mold of art collectors. They're just highly unique and interesting people."

For art collecting neophytes, Zayac offers some simple advice: "Start by figuring out what you like and what you don't like, what resonates with you, and then just start collecting." He adds that while he never dickers with an artist over the price, he does ask if they offer payment plans for more expensive pieces.

In his rare free time when not managing their properties in Cleveland and Arizona, Zayac has been working diligently to complete a detailed digital catalogue of their expansive collection, including photos of each piece. Both are fully conscious of the responsibility of overseeing their art collection legacy.

"I hold my art very near and dear to me, and I want to keep it together and keep it living on after we no longer can," says Simon, adding that they proactively foster a sense of art appreciation in young family members and gift pieces to them when they discern a connection.

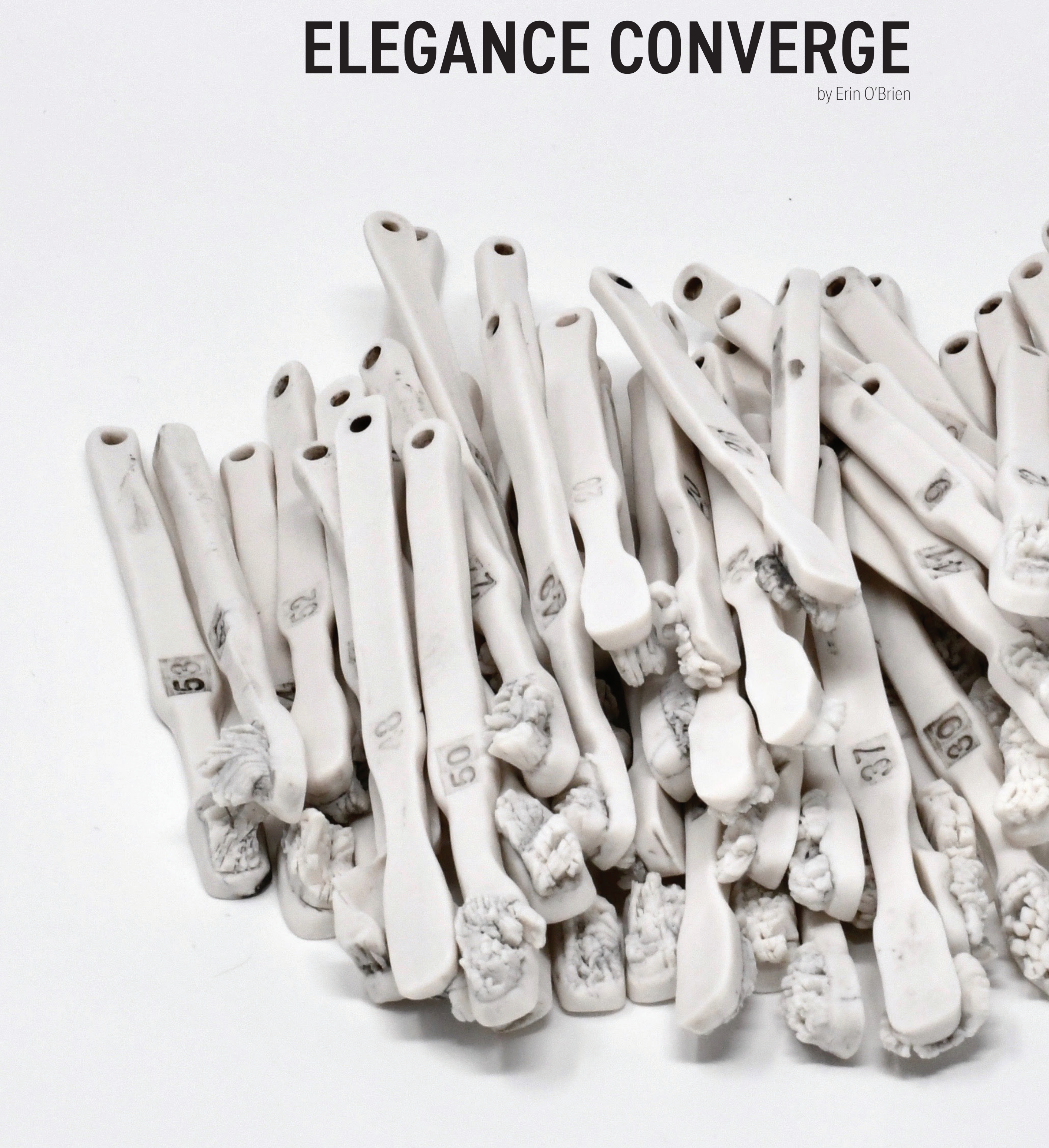
Claiming to be "kind of nutso about Christmas," Zayac says every Labor Day weekend they begin transforming their home into a winter wonderland of holiday art and ornaments. The North Pole enchantment starts with their famed collection of roughly seventy Christmas trees of all sizes, many of them made of Italian glass, and a magic menagerie of full-sized stuffed animals that they store downtown the rest of the year. Their Yuletide forest features a variety of themed trees, including their favorite: an upside-down tree.

When the time comes and all of the stairs in their current residence become more daunting, the couple plans to merely move down the hall into a smaller unit they own.

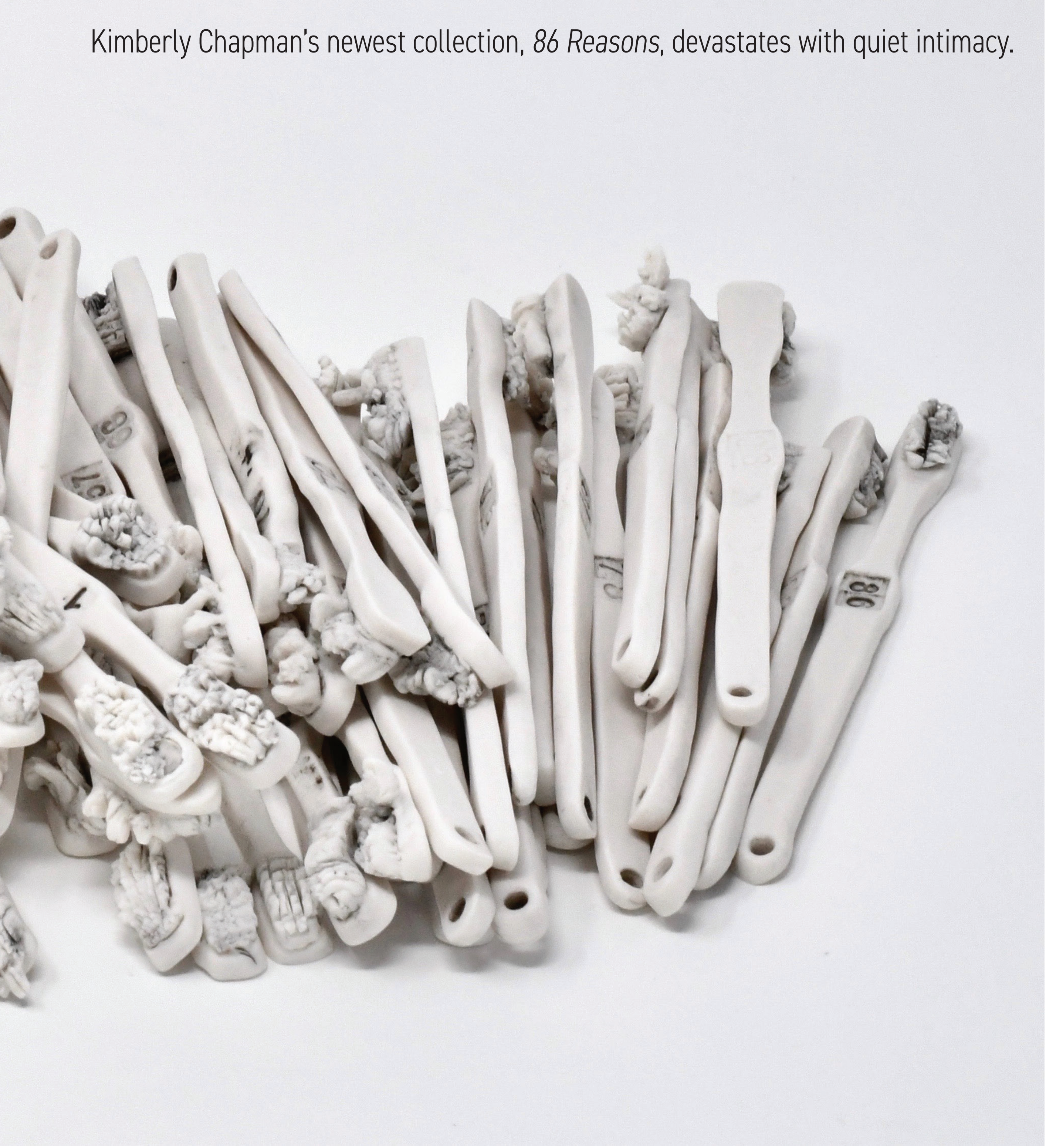
"Everything will stay in place, and we'll be able to walk down and enjoy our gallery home," Simon foresees. "Then we'll walk back down the hallway to our retirement home, and we'll have all of those walls to fill!"

WHERE TRAGEDY AND ELEGANCE CONVERGE

by Erin O'Brien



Kimberly Chapman's newest collection, *86 Reasons*, devastates with quiet intimacy.



Your head tilts with curiosity when you first gaze at the strange porcelain objects. At once familiar and foreign, they evoke a set of legs, or perhaps a swaddled infant. Damaged and deformed, their vulnerability is undeniable. Then the name, Pearly Whites, gives it away. These are teeth—sort of.

Clearly modeled from human teeth, but at least fifty times as large, the curving roots and crowns are delicately wrapped in cloth that's been frozen in white porcelain. They could be a diaper or bandage or perhaps a sanitary napkin. You lean in.

The compelling molars are part of Kimberly Chapman's newest collection *86 Reasons*. They represent the silent victims of Henry Cotton, a psychiatrist who routinely performed surgeries on his patients against their will in the early twentieth century, starting with the removal of their teeth. He pulled some 11,000 of them for the treatment of mental illness during his grisly career, which spanned more than twenty years. Cotton was fictionalized in the 2014 Cinemax drama *The Knick*. Even though the real Dr. Cotton died in 1933, you instinctively run your tongue over your own most primal tools.

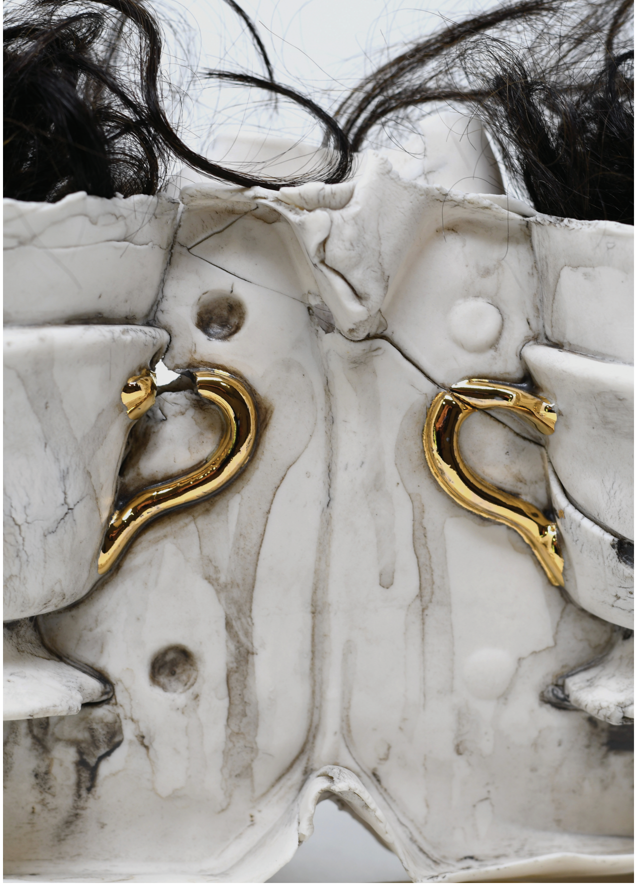
Such is the layered complexity of each component in this devastating collection.

Although its subjects harken from centuries gone by, the exhibition remains relevant and deeply intimate before its chilling namesake. *86 Reasons* references a list of reasons for admission compiled from admitting documentation from the Trans-Alleghany Lunatic Asylum for the Insane from 1864 to 1889. Entries include everything from "Snuff eating for two years" and "Exposure in Army" to "Epileptic fits" and "Excessive sexual abuse."

In her studio, Chapman considers the list. "Whether these were the reasons why they were admitted or what predisposed them to being admitted—we don't really know," she says, then references some particulars. "They say masturbation and menstruation in like sixteen different ways in here. How crazy is that? Look at some of these ... You or I probably fit in at least fifteen of them." No doubt, considering "novel reading," "politics," and "overaction of the mind" pepper the list.

As the content informing Chapman's work unfurls, her sculptures transform before the viewer's eyes. Case in point: a gentle hand offers oversized coins, but it is part of the sinister Somebody Has to Pay collection, which references the cost of admission to enter London's Bethlem Royal Hospital in the 1600s in order to amuse one's self by gaping at the tortured souls within—and help defray the institution's operating costs.

Photographs of eerily familiar women populate another portion of the show. One struggles against a straightjacket as her hair obstructs her face. Another forlornly holds a crucifix. Yet another stares off at some unseen affront, her brow tightly knit. While they look nothing like the high-energy sculptor and artist, all of the women are Chapman. She stepped into the role of patient to illuminate the work of psychiatrist Hugh Welch Diamond, who believed photographing those with mental disorders was a form of treatment. He amassed a wide array of photos featuring asylum patients in the mid-1800s.

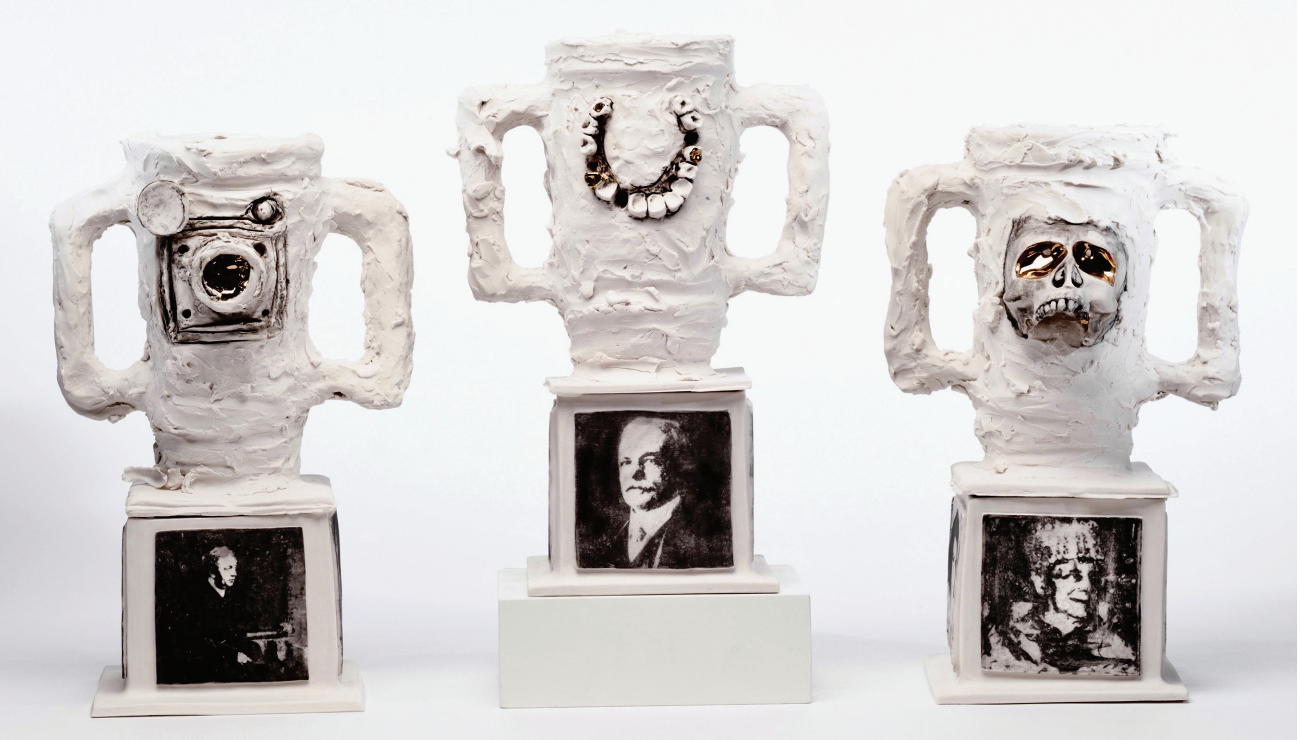


"He was a British doctor who decided he was going to take photos of women who came to asylums and base their diagnosis and treatment solely on facial features," says Chapman. "He actually gave them props and things."

Donning authentic period items on loan from Ursuline College's extensive Historic Costume Study Collection, Chapman posed for a series of eight 8"×10" tintype photographs by Paul Lender, who used the same method employed by Diamond some 175 years ago. Friend Alenko Banko Glazen also captured an array of more candid digital images.

The costumes are a tether of sorts to Chapman's previous professional endeavors, which for 25 years focused largely on marketing for corporations and colleges, including Ursuline. "It wasn't until 2013," she recalls, "that I decided I was going to retire and seek out this thing of trying to become an artist." She enrolled in the Cleveland Institute of Art (CIA), where she garnered multiple scholarships and awards before earning a Bachelor of Fine Arts, Ceramics, in 2017. Upon graduation, Chapman won CIA's prestigious Agnes Gund Traveling Award. Since then, she's enjoyed a host of solo and group exhibitions, with dates extending into the 2022 calendar. Her exhibition *Shush* was open in June and July at the Mansfield Art Center. *86 Reasons* will make its solo debut on August 30 in Berea at the Fawick Art Gallery at Baldwin Wallace University.

While the collection was still under development at the time of this writing, among its offerings will be the trio of Championship Cup Trophies to Male Medical Misogyny. One of the entries recognizes Portuguese neurologist António Egas Moniz (1874-1955), who developed the lobotomy procedure, with The Moniz Cup For the Discovery of the Lobotomy Causing the Most Disconnects in the History of Mankind.



PREVIOUS PAGES: As Distinctive as You Are, porcelain, glaze. LEFT: Tea for Two, porcelain, glaze, human hair. ABOVE: Championship Trophies to Male Medical Misogyny, porcelain, glaze, photolithography. All images courtesy of the artist.

"It wasn't that long ago that the lobotomy was finally taken off the shelf and people started to realize the lobotomy was more for the caretaker than for the patient because all it really did was basically make the patient quieter, stiller, and easier to take care of," says Chapman.

The Women, however, epitomize the transformational nature of viewing Chapman's work. At first blush, one of the three graceful Bird Ladies looks to be wrapped in a shawl or complicated gown, but it turns out to be a straightjacket. Further inspection reveals her nose and lips are doubled and her headdress is a bird she's killed. The Gold Masked Women initially evoke a masquerade ball, but these masks obstruct the sight, speech, and humanity of the three straightjacketed women who are powerless to remove them.

"Why was I doing straightjacketed women?" poses Chapman. She then recalls the universal anxiety that characterized the pandemic shutdown, particularly worry over loved ones. "I was so devastated at the thought of the loss. I couldn't make any work for the first three or four months. I thought my whole life was going to be gone. It makes me wonder if—since the straightjacketed women were the first—if that doesn't have something to do with COVID because I felt mentally locked, physically locked. There wasn't anything I could do. I did not leave my house.

"All this hurt and this whole thing about not being able to move—immobility—is what a straightjacket is all about. I don't want to make it up; it never occurred to me when I was doing it, but I can't help but wonder." Intentional or not, that the COVID ordeal would bend a sculptor's creative impetus to the content of *86 Reasons* feels wholly organic.

At every turn, the collection simultaneously conjures elegance and tragedy, owed in part to the primary medium of the show: white porcelain. The cloth components of each sculpture consist of bed sheets or paper towels dipped in liquid porcelain. After application, they often crack and appear distressed. The imperfect nature of her chosen materials, however, has become a feature of Chapman's work. "I've finally been able to embrace cracks," she says. "If I see a crack, I'll either make it larger or purposeful, but I'll never try and hide it."

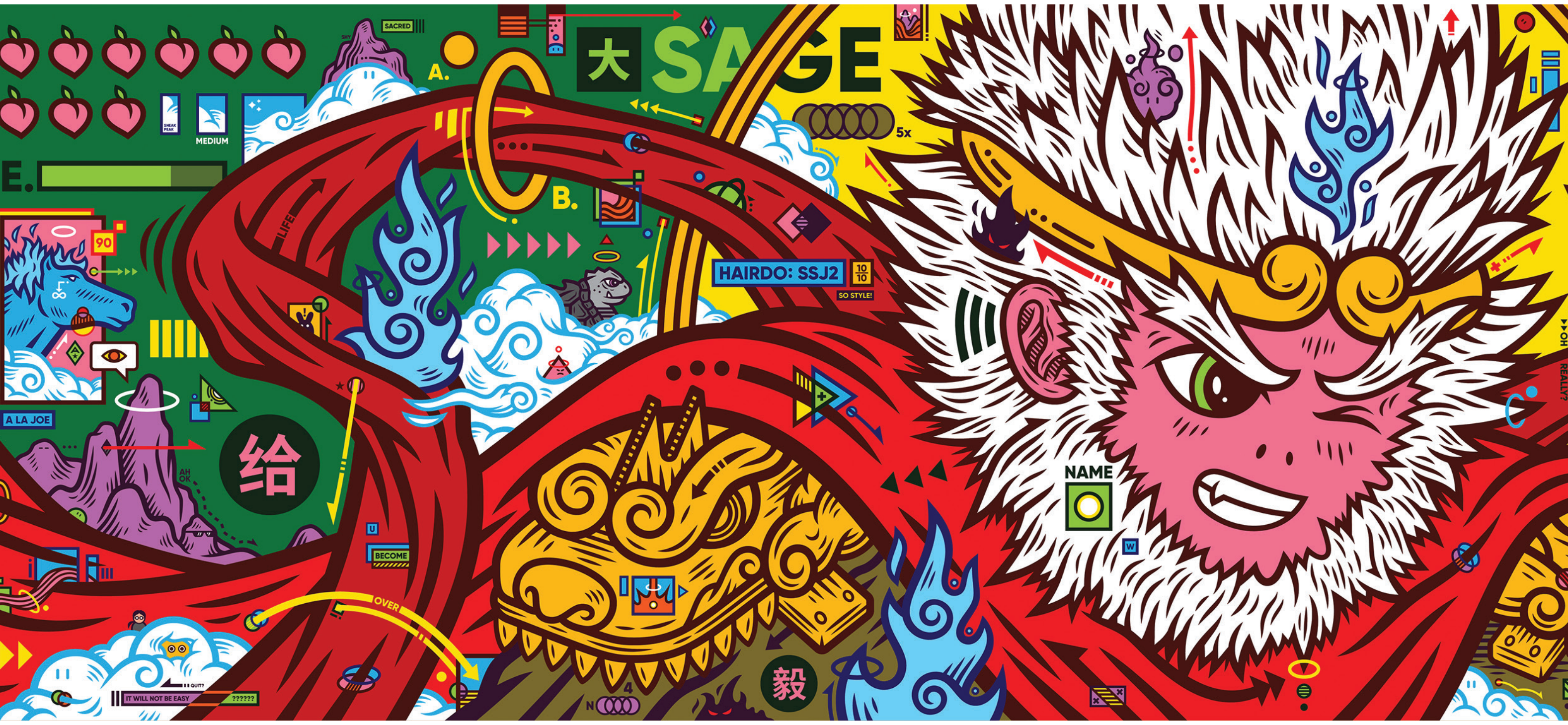
She continues: "For some reason, all this work ends up looking like it's from an ancient time in history. I'm a modernist; I just want to come out and make some minimalist, modernist Henry Moore sculpture, but this is what comes out every time, something that appears to almost be medieval. And I don't know why."

The Fawick Art Gallery at Baldwin Wallace University in Berea will feature Chapman's 86 Reasons *in a solo exhibition August 30–September 24, Monday through Friday 2-5pm, and by appointment August 23-27. Reception September 10, 5-8pm.*

Chapman's Hush II *will be the subject of a solo show at the Coburn Gallery at Ashland University in Ashland September 30–October 29. Reception October7, 4:30-6:30pm.*

The Dairy Barn Arts Center in Athens will feature 86 Reasons *in a solo exhibition from May 13–June 30, 2022. Reception May 13, 5-8pm.*

For more information, go to kimberlychapmansculptor.com and on Instagram @kimberlychapmansculptor.

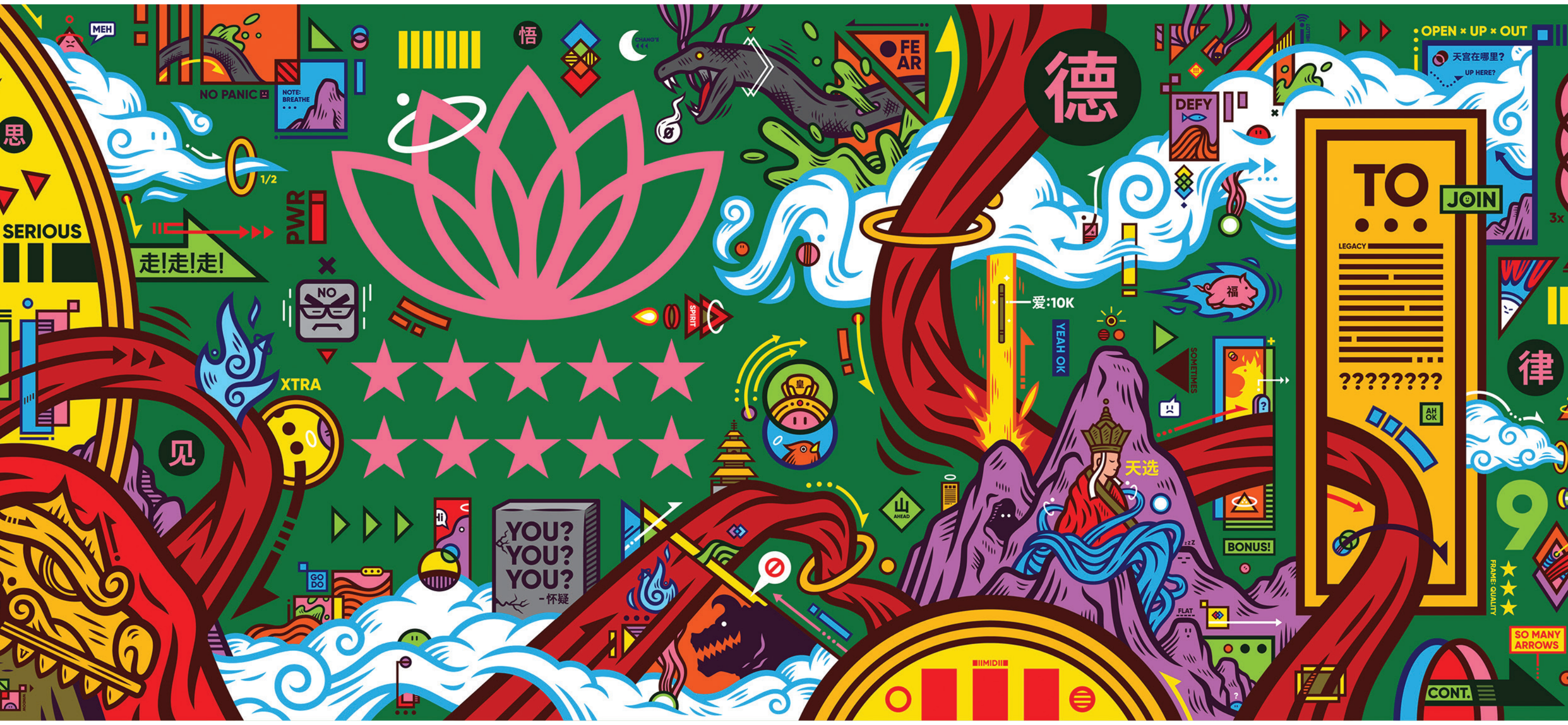


大 SAGE
SACRED
A.
B.
MEDIUM
E.
90
HAIRDO: SSJ2
10
10
SO STYLE!
LIFE!
A LA JOE
给
NAME
BECOME
OVER
IT WILL NOT BE EASY
??????
毅
5x
OH REALLY?

SO STYLE

Artist and designer Jordan Wong's *The 10,000 Things* at Akron Art Museum

by Joseph Clark



In September, the Akron Art Museum's galleries will open an expansion of *The 10,000 Things*, an exhibition of murals and freestanding works by Jordan Wong. The first phase—four original pieces of Wong's art—have stood in the museum's Bud and Susie Rogers Garden since May. These outdoor works introduced Rubber City to Wong's distinctive style—colorful, slyly referential, bursting with the enthusiasm of a kid in a toy store.

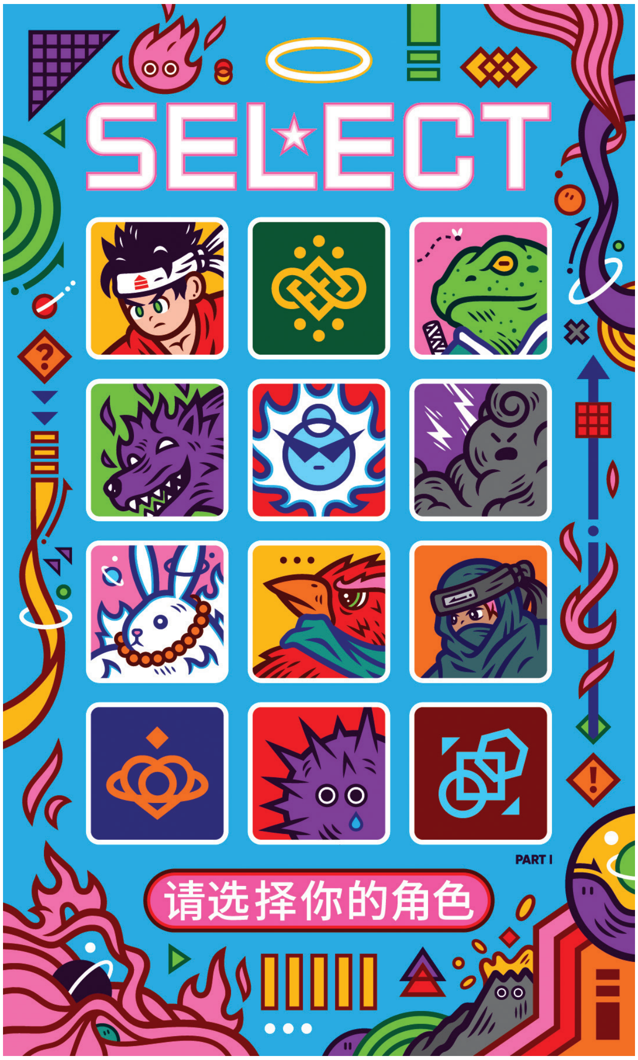
One piece simulates a character selection screen for a nonexistent, but intriguing video game. Viewers can peruse options like a pink-haired ninja, an orca effortlessly swimming through lava, a smiling wolf made of purple flames, and a rough-looking cat in a leather coat and eye patch.

A mural on one of the museum's outdoor walls depicts a towering robot from the Japanese franchise Mobile Suit Gundam. Its armor is white and blue, and it stands with a knightly bearing. The space it inhabits is filled with snake plants and shoots of bamboo. The challenge Wong set for himself here was making a harmonious image with both the robot's manmade, mechanical, and hard-edged shapes and the organic, soft, rounded forms of flora.

On the other side of the courtyard stands a huge portrait of Sun Wukong, the Monkey King from the classic Chinese novel *Journey to the West*. Sun Wukong is an early literary antihero, a trickster of immense magical power sent on a mission of redemption by the Buddha. In Wong's depiction, Sun Wukong wears a dashing red cape, dragon-faced shoulder pads, and a tiara adorned not with jewels, but a sapphire tongue of flame. He winks and flashes a devilish grin across his pink face.

Around the principal figures in each of these pieces swarm geometric shapes, arrows, animals, monsters, and snippets of text, usually words of affirmation: "YES," "YAY," "SHINING," "READY," "NO PANIC," "DEFY," "JOIN," "FWD."

It's a lot to take in. Wong himself cheekily acknowledges this. In the Sun Wukong mural, one floating message reads simply, "SO MANY ARROWS." This maximalism lends itself to a unique form of engagement. Viewers can go on a scavenger hunt, and try to find dozens of images and symbols catalogued in a pamphlet printed by the museum.



PREVIOUS PAGES: Jordan Wong, Journey (To the West), digital image. ABOVE: Choose Your Character, digital image. Images courtesy of the artist.

Wong has witnessed the kid-friendliness of this concept firsthand. Children eagerly run around the garden, guidebooks in hand, racing each other to finish the hunt. Sometimes they recognize Wong, and ask for his autograph on their pamphlets. It's an experience Wong is still getting used to.

"It's kind of a surreal moment when people come up and ask you to sign things. It's cool. I'm so lucky. You put something out into the world, and people want you to sign the little part they take home with them," Wong said.

When discussing his career, thankfulness is a theme Wong returns to again and again.

"As I progress, gratitude remains at the top. It's the most prominent thing," he said.

Monumental-scale pieces such as these are perhaps unexpected given Wong's background. He graduated from California University of Pennsylvania with a degree in graphic design and marketing. Originally from Pittsburgh, Wong relocated to Cleveland in 2015 to accept his first job. Very shortly after the move, Wong was fired. But the experience didn't sour him on creative industries—or, for that matter, Cleveland. He stayed in Northeast Ohio, operating freelance and literally making a name for himself: the brand Wongface.

"The idea of working for myself wasn't even on my mind" before being fired, Wong said. Working one-on-one with clients, Wong came to appreciate the cooperative skills needed for any artistic collaboration. He came to see his role as helping other people achieve their goals by using design. To keep all sides happy, Wong learned communication was vital at every stage in the collaborative process. "You make your lives easier in communication. Updating each other so there are no surprises, always coming from a place of gratitude."

Wong now finds himself on the other side of the artist-client relationship. More accurately, he is on both sides at once. For his public art projects, Wong depends on fabricators to make his designs into tangible objects, and installers to put them in their intended places. Despite having more freedom to realize his personal visions, he still works alongside his partners with humility: "Relationships are such an important part of my work."

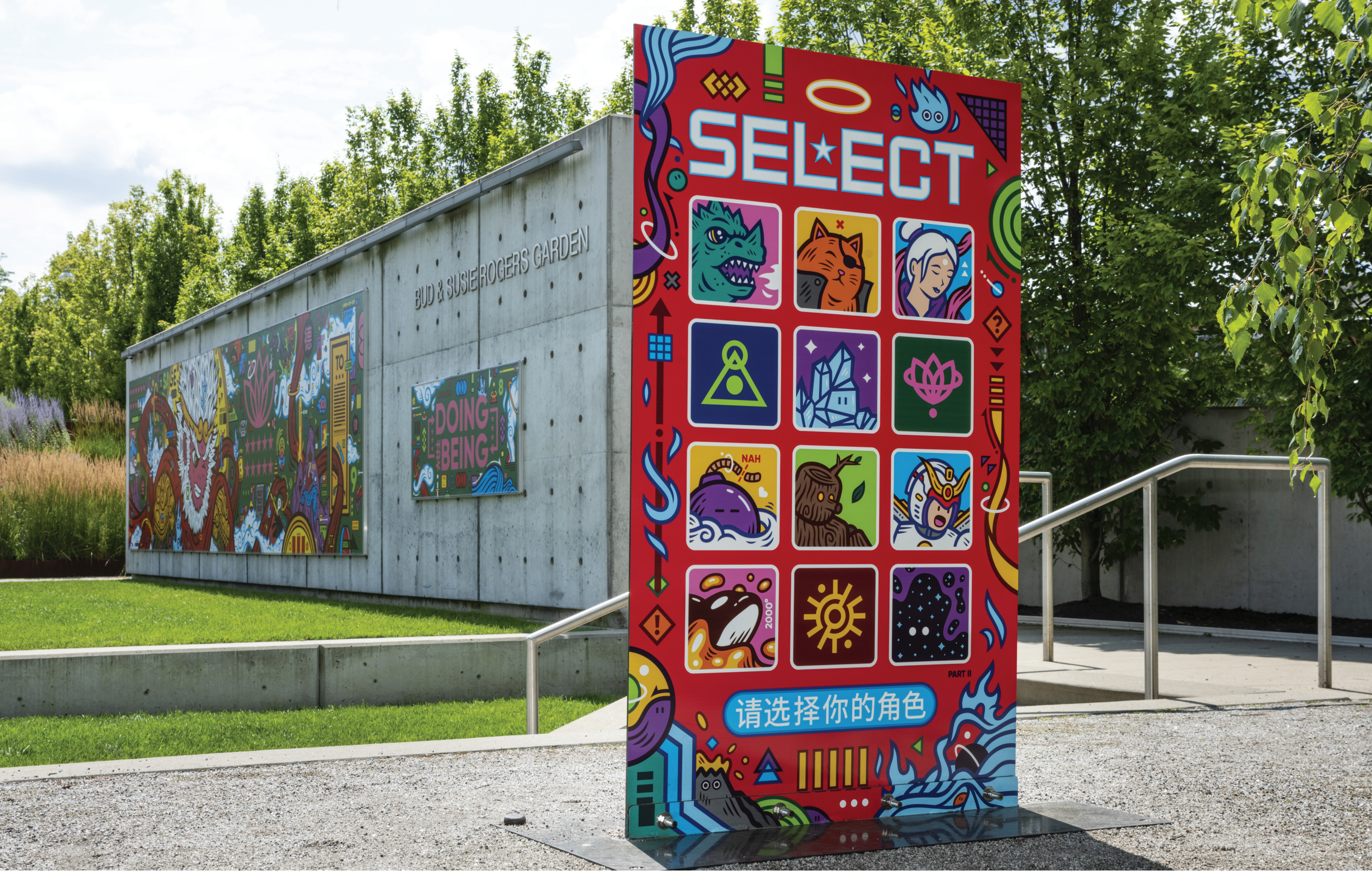
While building Wongface, Wong networked and organized with other local designers, eventually becoming president of the Cleveland chapter of the American Institute of Graphic Arts (AIGA), a professional association for design. Through his associations, he was invited into an endeavor no one might have predicted: public art. Wong has drawn murals for Public Square, Asian Town Center, and a building on Madison Avenue in his current hometown, Lakewood.

The Public Square project was Wong's earliest, made in collaboration with LAND Studios and WestCamp Press. The most important text in that image was in a word bubble spoken by a white-and-black-striped tiger: "IT'S YOU!" For Wong, public art is not just art displayed "in public," but art made for the public, for the people who make and inhabit common spaces.

"That whole piece is a celebration of the viewer," Wong said.

He has public art pieces planned for the future. The September opening at Akron Art Museum will feature a scaled-down model of SUPER MEGA WONDER 1999, a combination art installation and little free library. Wong has also had meetings in Akron and Pittsburgh to discuss potential future pieces.

Wong is able to speak to broad audiences by first making art that excites him. He does so by tapping into the earliest memories of artistic engrossment from his childhood. Growing up, Wong's father flew to and from Japan on numerous business trips. He often brought back gifts for Jordan. Those that made the biggest impression were model kits. Just as much as he was excited by the assembly-required toys, young Jordan was enthralled by their packaging and kaleidoscopic, attention-grabbing riots of colors, lightning bolts, explosions, robots, monsters, and heroes. By emulating the style and substance of those pieces of



Installation view of works by Jordan Wong, from *The 10,000 Things*, on view at Akron Art Museum. BACKGROUND: Journey (To the West), custom tension frame with vinyl print. FOREGROUND: Choose Your Character, vinyl print on free-standing stainless steel structure.

commercial design, Wong hopes to infect his audiences with that same enthusiasm.

"That's what I want to offer with my work. A moment of imagination, a visual 'Wow!'," Wong said.

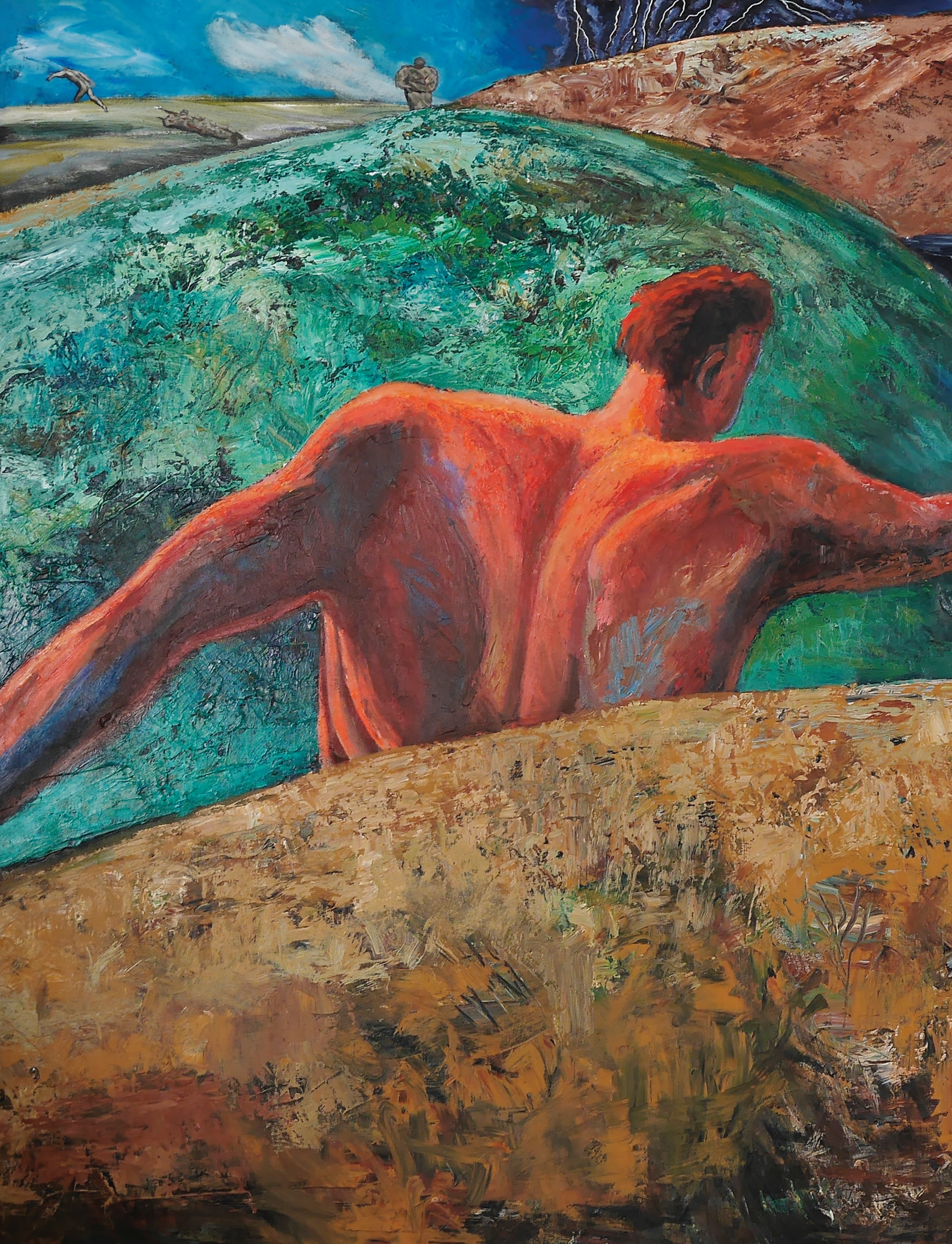
Wong lists as some recurring themes in his work growth, perseverance, whimsy, storytelling, and a narrative pattern named by Joseph Campbell—the hero's journey. These themes might be embodied by original characters: Wong's shirtless, red-caped Little Hero is a recurring personage in Wong's works, and makes an appearance in *The 10,000 Things*. But Wong cheerfully reinterprets figures from the media which have enthralled him from childhood through today: anime, monster movies, video games, literature, Western and Eastern artistic traditions both contemporary and classic, and advertising.

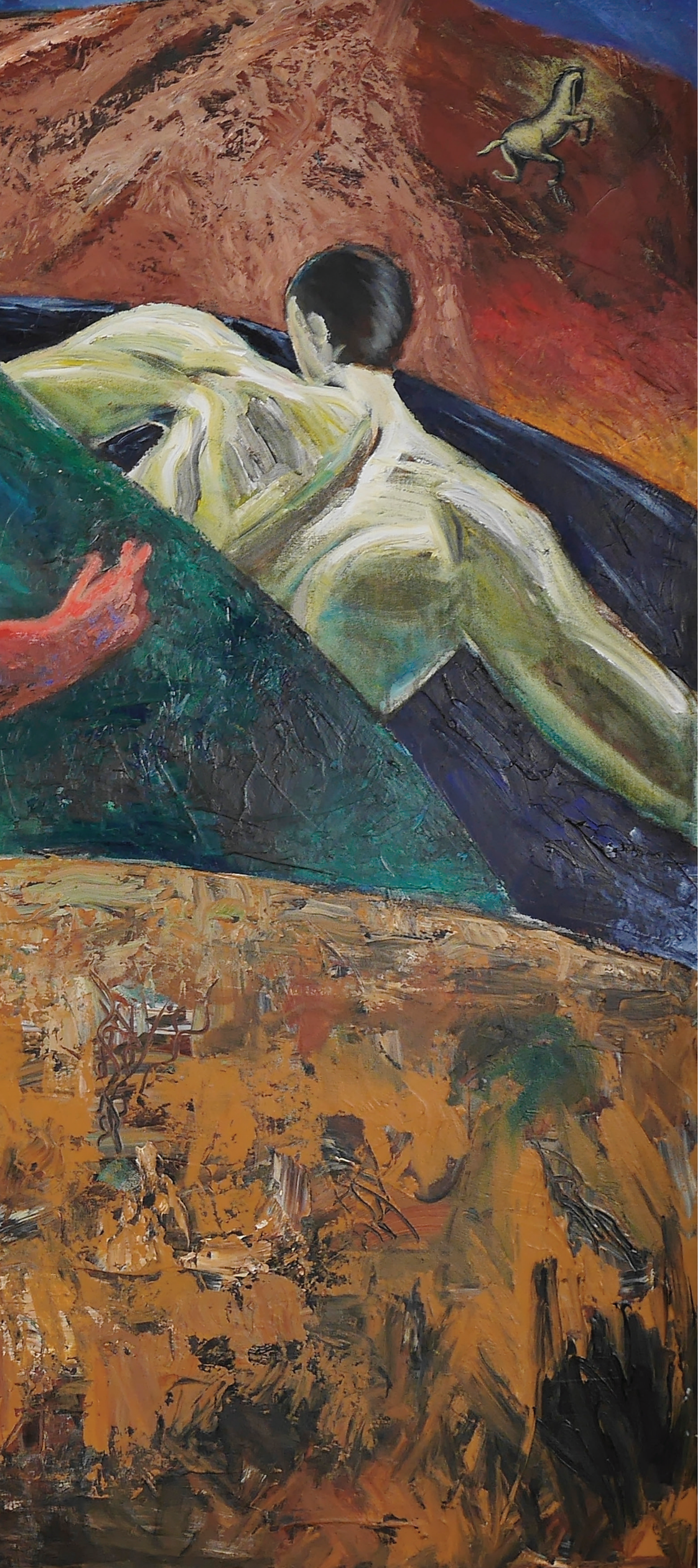
Sun Wukong embodies perhaps the most complex and interesting fusion of influences. The Monkey King is often painted with brown fur; in Wong's interpretation, his pelt is white—wild and spiky as if being electrified. *Journey to the West's* legacy is unimaginably vast. But for Westerners, it might be best known as an inspiration for Akira Toriyama's manga and anime series *Dragon Ball*. In the *Dragon Ball* universe, many of the main characters can transform into unimaginably powerful beings called Super Saiyans, abbreviated by fans as SSJ. Characters who achieve even greater heights of strength are given titles like Super Saiyan 2, or SSJ2; Super Saiyan 3, or SSJ3, etc. A Super Saiyan's hair turns blonde or white, and stands on end from the raw crackling power within the user's body. Wong conveys Sun Wukong's power for a contemporary audience by portraying him with a Super Saiyan's static-spiked hair. This parallel is made explicit in word bubbles surrounding the Monkey King which read "HAIRDO: SSJ2. 10/10. SO STYLE!"

Wong plays a back-and-forth game across time and space. Toriyama took inspiration from *Into the West*. Wong was influenced by this epic and by Toriyama's *Dragon Ball*. Now, Wong has reimagined *Into the West* by synthesizing it with *Dragon Ball*. Influences run together, and seem to move backwards and forwards at the same time. Such crisscrossing happens elsewhere in *The 10,000 Things*. For example, the Gundam's white armor has been painted with swirling blue patterns characteristic of Chinese ceramics. Elsewhere in the same image, one such ceramic vase has taken flight via the underside of a rocket booster. Halos hover over many characters. Halos are a visual trope in *Dragon Ball*, just as they are in the Christian art one would expect to see in a museum.

These chains of references don't feel circular. A circle closes in on itself. It feels as if Wong has opened up worlds of possibility. He has taught us how familiar items of culture can be made new again by being recontextualized by our inescapably individual memories, or by being juxtaposed and combined with the art that came before and after them. We've been shown how to make many more than 10,000 things.

The 10,000 Things *is on view through May 15, 2022*





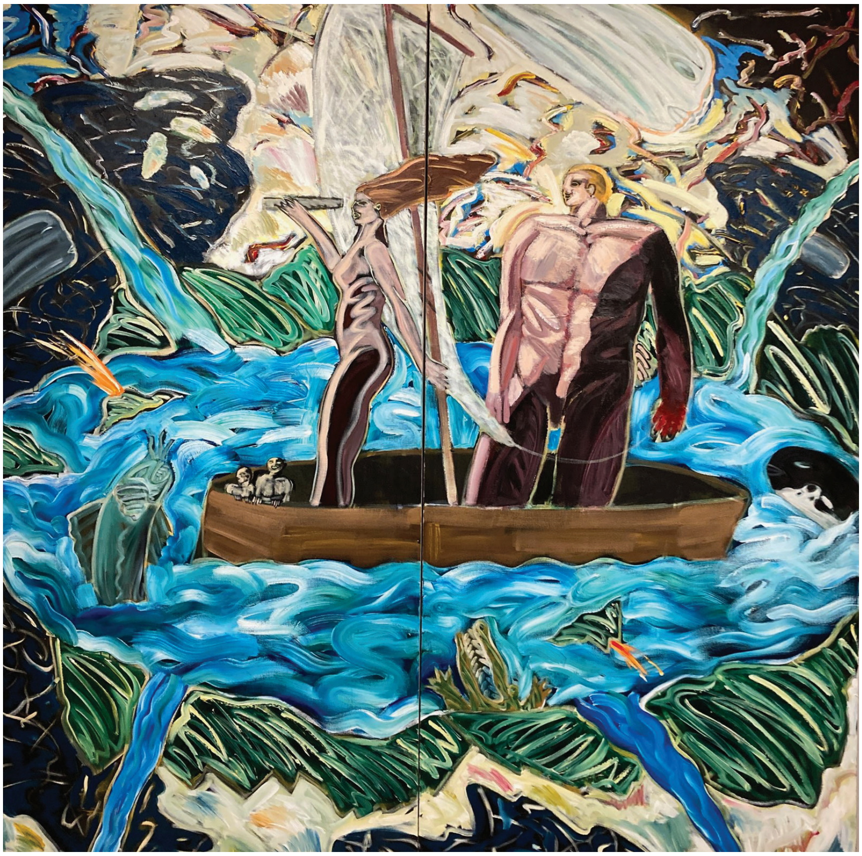
THE PANTHER'S TEETH

Ken Nevadomi

by Douglas Max Utter

The acclaimed painter and retired professor of painting at Cleveland State University, Ken Nevadomi, is the subject of two major exhibits this year: *A Wild Ride*—a retrospective examining his lifetime art production—was on view at Artists Archives of the Western Reserve, June 17 through August 7. An even more comprehensive look at Nevadomi's work will be on view this fall at WOLFS Gallery, displayed throughout its labyrinthine new space on Mercantile Road in Beachwood. Something like 100 canvases and works on paper will be on view, giving a fairly complete idea of this remarkable Cleveland artist's accomplishments as a visionary expressionist painter. Nevadomi's acrylic compositions have been associated with several waves of painting that swept through art schools, galleries and museums during the late twentieth century—imagism, neo-expressionism—but his originality makes him difficult to classify. Recently he's received too little attention in contemporary galleries and museums, but hopefully these two outstanding solo exhibits of his work will help to correct that amnesia.

Planting both feet in Cleveland is already an act of defiance that guarantees obscurity and marginalization—a kind of originality to which few artists aspire. But Nevadomi has held his ground, doing his work and following his path through the decades—the most that can be done by anyone, in any context. Retiring from his position at CSU a few years ago when he was in his late seventies, he continued to paint at his studio and keep ongoing notes in his sketch book. In 2018 he was diagnosed with a mild case of Alzheimer's and decided to move to an assisted living facility. Michael Wolf,



PREVIOUS PAGES: Ken Nevadomi, Runaway Horse. ABOVE: Adam and Eve In A Boat, 8 X 8 feet.

Mindy Tousley (of AAWR), Christopher Richards (who is writing a catalog essay for the WOLF showing), as well as Dan Bush and Hilary Gent of West 78th Street Arts Complex have all helped to organize the two shows mentioned here, and ride herd on the paintings packed into Nevadomi's West Side working space. His CSU colleague George Mauersberger has photographed more than 500 of the paintings and drawings there.

Nevadomi's powerful, restlessly mobile figurative paintings journey from the dream-stuff of eros-tinged reverie, back to the streets and barstools of what passes for consciousness reality. His most memorable images include startling evocations of nightmare, which find ways to recreate the surprise and relief of sudden waking. One example is The Folding Up of Things, which was awarded the painting prize at the Cleveland Museum of Art's 1986 May Show. Brusquely-fluent strokes of acrylic color emerge like flashes of lightning from the night of a black-painted underlying canvas surface. Near the top of the picture, a teeth-gnashing panther, which appears to move across the top branches of three bare trees, has retracted his paw after reaching down to claw the arm of a stocky man slouching below. A bloody streak curves down the length of his white sleeve. Refugee from a more orderly world, he wears belted brown pants and block-like shoes; he hangs his head in numb despair. On the left, a nude female figure—her flesh tone a zombie's patchy gray—approaches menacingly, arms upraised, spitting short bluish, bride-of-Godzilla exhalations. The suspenseful scene is framed on three sides by a jagged, sideways view of pointy hills or treetops, plus the tumbling black towers of a city, stabbing into the picture plane like daggers, like the panther's teeth. Blue swoops are, likely enough, tidal waves, encroaching on all sides. The Folding Up of Things is an apocalyptic vision of the earth as a collapsing balloon, a fast-forward depiction of end-times, delivered with Old Testament vigor (if strangely inflected with an up-to-date, comic con demotic flair). All painted in Cleveland, Ohio, back in 1985.

That unforgettable image is one of thirty or so paintings and drawings that were presented in *A Wild Ride*, at AAWR. Featuring work from 1976 to 2006, the show gives a good idea of the remarkable breadth of the painter's depictions made over that thirty-year span, from poetic large-scale charcoal drawings to monumental acrylic expositions of pseudo-biblical tableaux and psychological/sexual trauma. Sometimes they're almost just plain fun—yet an echo of another dimension, a question mark is stirred into the mix. In fact, they are profound.

In a video interview conducted with the legendary curator and museum director Dennis Barrie in 1984, Nevadomi explained how his manner and subject matter often derived from the random resonances of life's objects and events, re-embedded in the loose ongoing half-life of his artistic practice: "You sit around talking about chainsaws, and occasionally a chainsaw will be in a painting." As a professor of painting at Cleveland State University for three decades, he often met and exchanged thoughts with other members of the faculty, especially his friend and next-door neighbor visual artist George Mauersberger. Barrie asks, "Do you actually sit down and talk about art?"

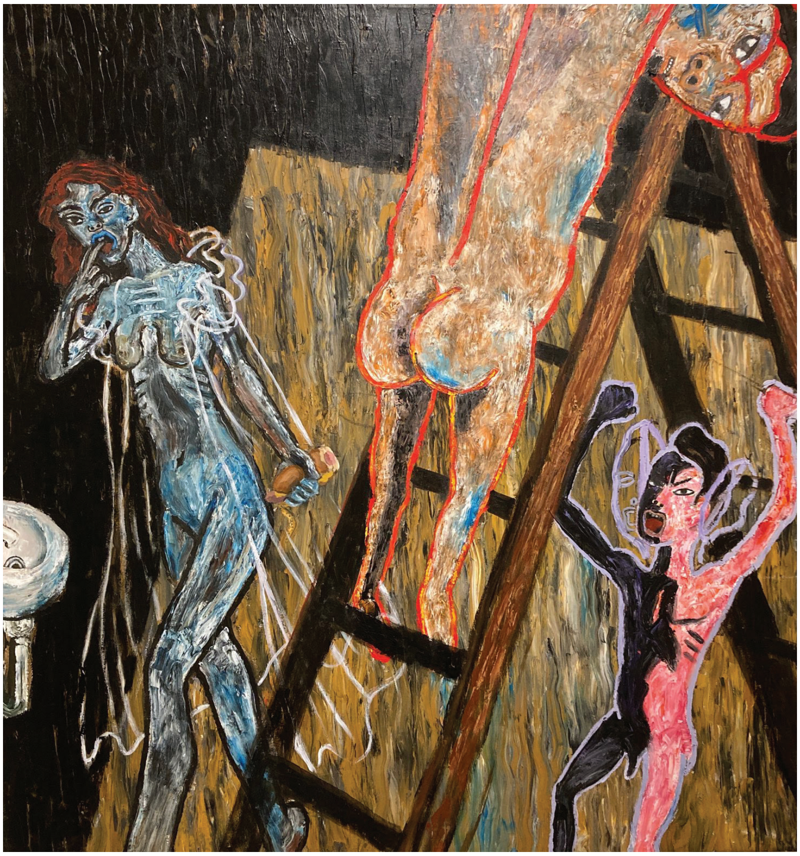
"No, we sit down and joke about art. You know, talking about art is like, I don't know what it's like. It's like talking about the wind or something."

With or without chainsaws, Nevadomi's paintings are intended to be essentially ambiguous, devoted to achieving a type of quirky, unpretentious universality. At one point in the interview, he calls what he does "subjective art."

He says, "I think that whatever an artist does, they're recording their time, whether they want to think about it that way or not.

That's the way it's going to come out. My little niche seems to be, to do that thing. The chaos, the opposite of what society presents itself as, enters into it somehow."

On one side of AAWR's big gallery, *A Wild Ride* included an epic depiction of an extra-biblical event: Adam and Eve in a Boat, the acrylic-on-canvas depiction, is eight feet square and shows a heroic, nude Adam and Eve standing in a boat with a single sail. Little people (Cain and Abel?) peer over the gunwale near the prow, watching an Edenic dolphin (or shark?) cavort in the blue of waves of the Tigris. Nevadomi explains nothing, but the painting is apparently an "expulsion," referring to the Fall, or to events just a bit later. We're shown a time that the biblical account passes over, a moment in the long years after the aboriginal couple were driven from the Garden, out toward the east. This is visual apocrypha, riffing on the bare melody of the Genesis account. Like so many of Nevadomi's deceptively slap-dash works from the mid to late 1980s, this is a thought-provoking piece boldly confronting eternal themes, and awkward questions they inspire, such as "Where did they go and what did they do after the Angel placed that fiery sword at the gates of Eden?" Adam and Eve in a Boat connects not so much with religious concerns, but with the nature of the coherence of the Western tradition of painting. Great human themes as interpreted in various forms in the titanic works of Masaccio, Giotto, Michelangelo, Titian, Rembrandt and many others, incidentally filtered through Christian iconography, but deriving from far more ancient sources are the "religion" of the kind of subjective painting that Nevadomi creates. Nevadomi, for his part, tends to infuse his renditions of great mysteries with a tongue-in-cheek naiveté that makes the high drama more digestible, and more relevant to our time.


Ken Nevadomi, Mysteries of Repulsion, 1993.

On the opposite wall were two smaller, though still big, paintings dealing with more recognizably modern, psychiatric subjects. Nevadomi titled these works dating from 1993, Mysteries of Repulsion. One shows a nude female child clenching an upraised fist, caught between gigantic figures—a nun holding a bouquet of roses, and an adult woman half clothed, half naked, seen from the back, obviously in pain as if suspended, perhaps martyred. Time-travelling to another stage in life's journey, at the left of the picture Nevadomi outlines (like drawing in white chalk on a blackboard) a glimpse of a monochromatic, passionless world, where a woman lies on a couch watching a small TV. The other Mysteries work shows a naked man on a ladder. His body is oddly deformed, maybe seen through different lenses or at varying distances—thin legs and feet perched on the ladder's second rung, below almost jokey buttocks (think Ren and Stimpy) and a long, wide back extending all the way to the top of the canvas. His face pops down from there, somehow, staring at us. Underneath the ladder's arch a boy, also naked, raises his fists and shouts angrily. On the left, a skeletal woman clad in a transparent negligee sticks fingers down her throat, enacting the ritual of bulimia. A sink juts from the edge of the canvas, conveniently. Like Freud, Nevadomi finds broken shards of truth among the scattered debris of behavior.

The painter behind these works isn't a man who would likely feel any need to be featured on the cover of *Art in America*. As far as notoriety goes, like any artist—and he is beyond question a first-rate painter of national significance, widely appreciated in his lifetime—who has done his level best to keep up with the demands of an idiosyncratic muse through a lifetime of effort, Ken Nevadomi is a true poster child of the human psyche, a role model for artists who don't need or want any such thing.

Ken Nevadomi: A Wild Ride *was on view at Artists Archives of the Western Reserve June 17 through August 7.*

Ken Nevadomi *is on view October 14 - December 30 at WOLFS Gallery, Beachwood.*

EDWARD PARKER AND SNICKERFRITZ, HIS WORLD OF PURE IMAGINATION

by jimi izrael

Edward Parker

A trip to Snickerfritz, the Edward E. Parker Museum of Art, is an ascension into the mind of Edward Parker himself: his passions, his politics, and his process. Nestled in the heart of what was East Cleveland's Millionaire's Row and surrounded by a few of his rentals—including a bed and breakfast—this may be one of Northeast Ohio's best-kept secrets. Every space is covered from wall to wall with one piece more remarkable—vexing, perplexing?—than the next. And the basement? A maze of works in process at every turn. Parker himself will take you on a tour, and it's like a chocolate Willy Wonkaland if Willy worked with paint, pencil, and sculpture instead of candy. But author Roald Dahl has nothing on Snickerfritz—just ask Parker himself. We sat down to talk about his legacy, drawing emotion from bronze and clay, and trust in the arts community. Michael Jackson. And kids.

JIMI IZRAEL: (sits down, extends hand) Good to see you Mr. Parker.
EDWARD PARKER: (points to jimi's face) Boy, where's your *MASK*!? You need a mask!?

JI: Um. No. I'm vaccinated.
EP: (scowls, hands him a mask) SO WEAR A MASK.

JI: (puts it on, sits back, looks around the room) Now, how long you been in this building?
EP: (has a seat) Since I was 42.

JI: And you're?
EP: I'm 80.

JI: So that's a long [bleeping] time.
EP: Long time. This was East Cleveland Clinic before Cleveland Clinic.

JI: Okay.
EP: You wouldn't believe what I paid for this building.

JI: (shrugs) Sure I would. Tell me.
EP: $20,000 cash. I didn't know it was as big as it was, so I got a hair salon and bookstore, a couple of living spaces, apartments.

JI: Do you still have them here?
EP: Yeah. I've got a place on the third floor, two places in the lower level. My studio, a school, is in the lower level. I rent this out for various kinds of events. I got other real estate as well. But THIS is the home of Snickerfritz, and it's called The Edward E. Parker Museum of Art.

JI: Yes. Snickerfritz was your nickname. Is that right?
EP: Yeah.

JI: What does Snickerfritz … what does that mean?
EP: Sweetheart. **Cutesy**. My grandfather called me that—it's a Pennsylvania Dutch German word.

JI: When did you start getting into art? How old were you?
EP: I started art school in the fourth grade. I was doing this every Saturday at the Toledo Museum of Art.

JI: Uh-huh (affirmative). And what kind of work did you do there, when you were that young?
EP: All kinds of pencil drawing, painting. I switched to sculpture when I got older and saw that there was a lot of painters.

JI: That's a real transition from going from fine painting and pencil and paint which are your thing, to going from the tactile use of clay and clays to make sculpture. How did you do that and—
EP: (interrupts) There was a high school teacher in Toledo. I went to see him when I graduated, and he talked to me. He said, "You're a pretty good painter, but if you take a sculpting class, it'd make you a better painter, because you'll be thinking three-dimensional."

JI: But that sounds too easy though. You can't go from painting to sculpture without a lot of work.
EP: You got to do it ***every day***. The more you do the better you will become.

JI: How do you draw emotion from clay?
EP: (shrugs) Work at it.

JI: And I remember, one of my favorite pieces is your Ben Vereen / Chicken George piece, which definitely speaks and emotes: it has its own presence. Making that transition from making a painting scene to making a sculpture scene, there's secret sauce. Listen, you don't have to tell me, although I would very much—
EP: (scoffs) The secret? (leans in, pauses) The technique is subordinate to the message. (draws back in his seat, long pause… smirks.) *That's heavy ain't it*?

JI: (blinks) Let me ask you, I mean, why create, why be an artist?
EP: Hell of a question. Why am I an artist? Because I know I can do one piece and make enough money to take me the rest of my life.

JI: Fair enough. What do you think about the next generation Black arts here in the city?
EP: I think they'll do better than [the old guard] if they pay attention.

JI: Pay attention to what?
EP: To the people that come before them, how they did and what they did. You got to listen and learn and believe in a higher spirit.

JI: What is it that the arts community of Cleveland doesn't understand?
EP: Trust. They don't trust us, we don't trust them, and we don't even trust ourselves.

JI: Is there one piece, just one piece in this place that personifies Ed Parker and the life that he's lived, and the legacy that he looks to leave behind?
EP: I got several.

JI: Maybe just your top two. (we saunter into the main gallery space)
EP: Well, Chicken George and then Michael Jackson are the two—they're about love, life and the pursuit of happiness. (pauses) I just hope my kids appreciate my legacy.

JI: T'yeah. Kids don't appreciate shit.
EP: You got *kids*!?

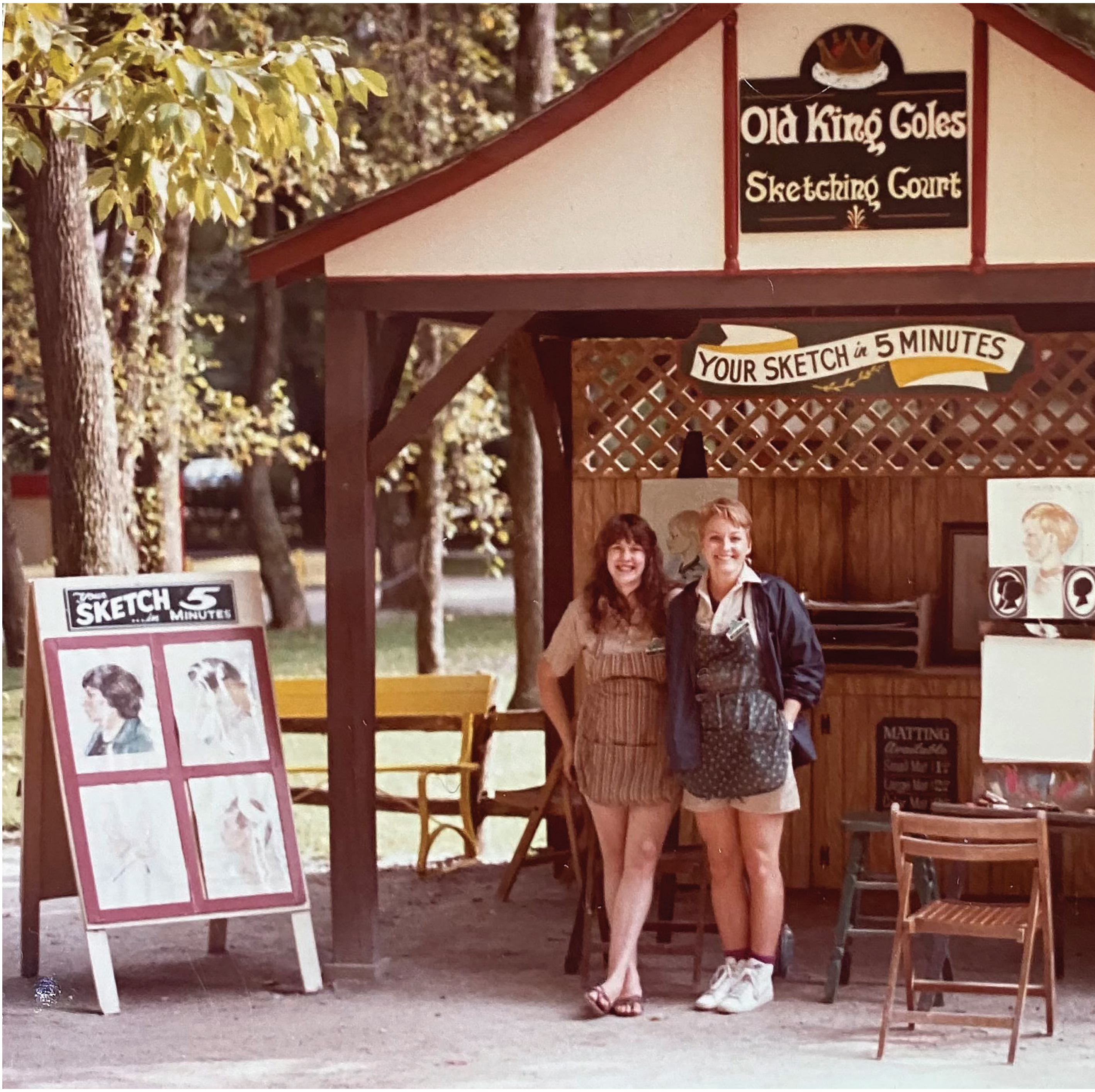
JI: I DO have kids.
EP: How many?

JI: I've got three.
EP: Their ages? What's the oldest?

JI: 20, 22 and 32.
EP: (incredulous) You got a kid of 32?

JI: Yeah, man.
EP: (pauses) Damn.

JI: (sighs) Yeah, man.


Old King Coles
Sketching Court
YOUR SKETCH in 5 MINUTES
Your SKETCH 5 ...in MINUTES
MATTING

Two artists at Old King Cole's Sketching Court, which was operated by Kaman's Art Shoppes, at Story Book Forest in Ligonier, Pennsylvania, in 1974. Images courtesy of Tricia Kaman / Kaman's Art Shoppes.

KAMAN STYLE

by Carlo Wolff

Artist Tricia Kaman is known for more than her portraiture studio in the Murray Hill Schoolhouse, where she hosted the Murray Hill Life Drawing Group for 24 years. She also built Kaman's Art Shoppes with her husband Rich. At its peak four years ago, Kaman's had 2,500 seasonal employees drawing portraits in the Kaman style, and offering other creative services, at amusement parks across the United States. In 2021, the company celebrates its fiftieth year.

Some people are born artists. Some are born to business. Tricia Kaman, who blurs the lines of creativity and commerce, straddles both.

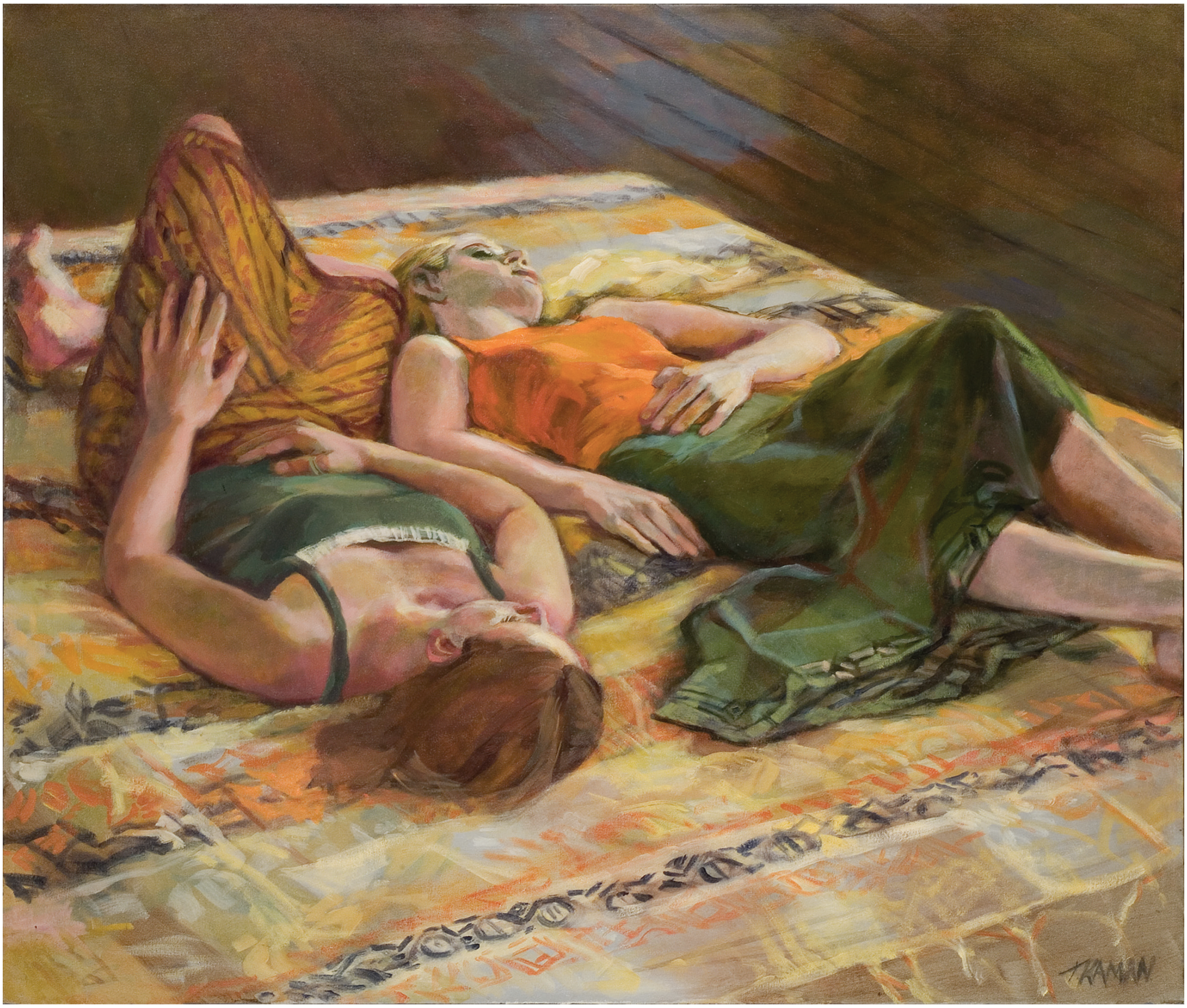
One of her business cards is for a gallery in Little Italy, which Tricia has occupied since 1989. Her studio on the second floor of the Murray Hill Schoolhouse is home to family, friends, and models for the portraits for which she's known.

The other card is for Kaman's Art Shoppes, the Chagrin Falls business she and her husband Richard founded in 1971, the year after they got married and moved to Cleveland from their native Sandusky. Kaman's Art Shoppes grew and grew and grew, and now it affords Tricia the opportunity to do what she loves best: paint traditional portraits and figurative works.

Through the years, they also employed thousands of artists, like Cleveland-based Clarence Merriweather and Derek Brennan. Many went on to significant art careers. Joe Bluhm started out at Kaman's Geauga Lake locations in the mid-90s, and became a multi-Emmy winning animator, based in Louisiana. Fred Harper started drawing for Kaman's at Cedar Point, and since has worked for the likes of both DC and Marvel, as well as the *New York Times, Wall Street Journal, Sports Illustrated* and *Playboy*. And Kate Kaman (yes, Tricia and Richard's daughter) drew for the family business at Sea World, and is now an accomplished sculptor, with works installed for civic and corporate clients all over the country.

Tricia Kaman felt art was at least part of her destiny even as a child. "I knew that I had a passion for it. I knew in kindergarten," Tricia says. "My mom put a pencil in my hand to stop me from sucking my thumb. That's all I know. And it worked."

Her parents encouraged her artistic drive, though her high school counselors didn't. Tricia persevered, eventually taking courses at the long-defunct Cooper



Tricia Kaman, Best Friends, oil on canvas, 36 X 42 inches.

School of Art and at the Cleveland Institute of Art, after spending her summers working as a sketch artist.

In the summer of 1965, she became the youngest person ever hired as a sketch artist at Cedar Point, where her boss, Ruth Price, was an independent concessionaire providing the amusement park with creatives like Tricia. Rich Kaman, who also worked at Cedar Point—his specialty was fudge—drove her to the interview, and part of the process involved her sketching him.

"When I knew I would be paid to draw, I was, like, 'great!'" Tricia recalls. Price "had the template I followed, and I developed my own template from that start."

When Rich got a job in Cleveland—he enjoyed a career as an electronics technologist and production manager—the couple, their son Ben, and their daughter Kate moved to Cleveland. In 1971, the family established Kaman's Art Shoppes, securing Geauga Lake, which was booming at the time, as their first client.

"When they called me in to Geauga Lake to start a sketch operation and be a concessionaire, I said, 'Well, I have to think about that,'" Tricia says. "I went home, and Rich went, 'Are you kidding? You go back there tomorrow and tell them yes.'"

"I knew how to do it, and my boss had recommended me. And my husband was saying, 'Go for it. What else are you going to do?'" Rich built her a little kiosk "with our wedding money—$750, all of it."

Tricia essentially ran the business by herself until 1986, when Rich joined full time. "She takes care of the art, I take care of the business," he says. How does that work? "I do whatever she says," he says. She chuckles.

The business is far more than sketches. The Kaman's kiosks also offer glitter body art, hair wraps, leather and custom jewelry, and silhouette art.

THE KAMAN EMPIRE

Go to Cedar Point, Idlewild, Hershey Park, the San Diego Zoo, or Disneyland, and once you're through the gate, you'll likely come across a kiosk where your child can get a henna tattoo, and you and yours can pose for one of those antiqued family photos.

Kaman's Art Shoppes is the largest concession company in theme and amusement parks in the United States, and there's one location in Canada. At its peak some four years ago, Kaman's was a $34 million enterprise, with about 2,500 seasonal workers, 400 full-time, year-round staff, and more than sixty accounts. The pandemic hurt the Kaman enterprise, and social distancing is still tamping down some of its business, but it's coming back. COVID shut everything down for three months starting in March 2020, but all the accounts the coronavirus closed have reopened. In 2020, revenues dropped to $9 million, but with just over fifty accounts for 2021, current projected revenue is $18 million.

COLOR
PORTRAIT
SKETCHES
& HAND CUT SILHOUETTES

Tricia and Richard Kaman at Sea World, in Aurora, Ohio, in 1998.

During summers, after the June Art Walk in Little Italy, Tricia would visit the family's accounts, tweaking the product, coaching the artists, and generally working on quality control. Her husband, meanwhile, would fine-tune the business. "She would actually go to the stands and work with the artists, making sure they were still doing the art part of it right," Rich says. And over time, he and Tricia developed a succession plan whereby son Ben gradually took over, buying Kaman's Art Shoppes from his parents piece by piece. He's now vice president and chief operating officer.

In what used to be predictably warmer climes like Southern California, before global warming turned the heat deadly, their employees worked largely full time. At Cedar Point, too, before COVID, "we had two year-round employees and about 150 seasonal employees," Rich says. Keeping managers working year-round is a strategy; "we paid them all through the off season," Tricia adds. Health insurance, disability coverage and 401(k) also come with a full-time Kaman's Art Shoppes position. Such benefits help retain good workers, she says, modeling the company's operations on the teaching profession—but "instead of having summers off, like teachers do, they get the winter off."

A DEEPER PURPOSE

Tricia Kaman readily acknowledges that Kaman's Art Shoppes frees her to paint portraits and figures, using oils and pastels; and even though she recently retired, she remains busy.

Two of her paintings will be included in *Ohio Small Towns*, a juried exhibit of plein air paintings running from August 3 to October 24 at the Canton Museum of Art, and her gallery will be open to the public December 4, 5, and 6 during the Murray Hill Art Walk.

She loves "working from life," suggesting the act of painting a person is intimate and spiritual. Tricia senses a kind of communion with her subject, whose presence provides a "sacred dimension" to the work. Even at Cedar Point, she took her work seriously. "I never looked at it in a commerce fashion," she says. "I figured if I did what I loved, the money would follow."

FALL 2021 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

CONTINUING EVENTS

THROUGH AUGUST 31

Emerging Artist Fellowship Exhibition: Xuena Pu

PRAXIS FIBER WORKSHOP

THROUGH AUGUST 31

The Tamir Rice Foundation + SPACES Art Supply Drive

SPACES

THROUGH SEPTEMBER 1

Art By the Falls Pop-Up Gallery Exhibit II

Second group of artists accepted to last year's cancelled Art by the Falls are featured in this two-part show.

VALLEY ARTS CENTER

THROUGH SEPTEMBER 3

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection

ALLEN MEMORIAL ART MUSEUM

THROUGH SEPTEMBER 3

Nikki Woods: Vivid Wild Things

In her second show at HEDGE Gallery, Nikki Woods, a Cleveland Institute of Art graduate who is currently the director of CIA's Reinberger Gallery, is showing paintings that depict women, landscapes and "beautiful objects, including porcelain tchotchkes." Her lush, impressionistic paintings use strong colors to create a powerful impact.

HEDGE GALLERY

THROUGH SEPTEMBER 10

The Goddess Shield: Recent Acquisitions in South Asian Art

ALLEN MEMORIAL ART MUSEUM

THROUGH SEPTEMBER 10

How can Museum Labels be Antiracist?

ALLEN MEMORIAL ART MUSEUM

THROUGH SEPTEMBER 10

Watercolor Ohio 2021

THE GALLERY AT LAKELAND

THROUGH SEPTEMBER 12

Out of the Shadows: New Paintings by Eileen Dorsey, with Garrett Weider

Eileen Dorsey is best known for her slightly surreal, deeply detailed landscapes rendered in her distinctive, unreal yet realistic palette. This show includes some of those, but also extends her reach into portraits, abstracts and landscapes much looser and more gestural than her usual work, and features several collaborations with fellow painter Garrett Weider, with whom she passed the canvases back and forth.

CAIN PARK FEINBERG ART GALLERY

THROUGH SEPTEMBER 12

Mike Wasemann Painting

MANSFIELD ART CENTER

THROUGH SEPTEMBER 12

Snickers That Turn Into Livable Joy

CLEVELAND INSTITUTE OF ART

THROUGH SEPTEMBER 12

New Histories, New Futures

The impact of time on historical revisionism is the theme of this show, which includes the work of three contemporary artists, two of them from Northeast Ohio. Oberlin-based Johnny Coleman creates his large-scale immersive installation from sculpture, projections and sound, using his research on a child slave who died during his journey north and was buried in Oberlin. Cleveland's Antwoine Washington counteracts stereotypes about Black fathers with portraits of his own family. And Queens, New York, artist Kambui Olujimi's North Star series of paintings and videos feature weightless, floating Black bodies "freed from the gravity of oppression."

TRANSFORMER STATION

THROUGH SEPTEMBER 17

Cross Generations; bridging the gap of artists: MOCHA x Morgan Conservatory

MORGAN CONSERVATORY

THROUGH SEPTEMBER 18

Davon Brantley: We Not Linkin'

BAYARTS

THROUGH SEPTEMBER 18

2021 Waterloo Arts Juried Exhibition

WATERLOO ARTS & PHOTOCENTRIC

THROUGH SEPTEMBER 19

Totally Rad: Bold Color in the 1980s

Totally Radical: Art and Politics in the 1980s

AKRON ART MUSEUM

THROUGH SEPTEMBER 19

Private Lives: Home and Family in the Art of the Nabis, 1889-1900

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 25

Crossroads: Still We Rise

The augmented reality exhibit, curated by artist/activist Robin Robinson, creates an interactive art experience that's the first of its kind in Cleveland. Commissioned artwork is set in specific locations that give the work added context, with another layer added by viewing it through a free smartphone app. This allows viewers to explore the layered histories of neighborhoods and the reasons, often race related, behind those histories.

Presented by the Sculpture Center in locations around Cleveland.

THE SCULPTURE CENTER

THROUGH SEPTEMBER 25

Uplifters: New Beginnings from Old Things

YARDS PROJECT

THROUGH SEPTEMBER 26

A Thrilling Act: The Art of Anthony Eterovich

MASSILLON MUSEUM

Due to the COVID-19 crisis, many art events planned for this fall have limited admission, and while almost all of them remain free, many require pre-registration. At press time, many in-person indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

THROUGH OCTOBER 6

Judi Krew: Hoard Culture, Where Art Meets Fashion

MASSILLON MUSEUM

THROUGH OCTOBER 8

Nikki Woods: Ghost Fields

DEEP DIVE ART PROJECTS

THROUGH OCTOBER 10

The Weight of Time

The introspective works of Chad Eby, Danny Greene, Andrew Ellis Johnson, Matt Milligan, Haumed Rahmani and Nowhere Mountain, who hail from all over the country, explore the disorienting, surreal aspects of the COVID-19 pandemic and the global and societal dysfunction it exposed.

KAISER GALLERY

THROUGH OCTOBER 10

CIA Faculty Exhibition

CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

THROUGH OCTOBER 10

Ohio Designer Craftsmen: The Best of 2020-2021

MANSFIELD ART CENTER

THROUGH OCTOBER 15

Blue/Black/Baby Smiles, Singin' to an Old River—We Hear You Coming

SPACES

THROUGH OCTOBER 16

CONVERGE presented by Artists Archives of the Western Reserve

This huge five-venue exhibition features 71 regional artists of a variety of identities, examining and celebrating what those identities mean to them personally and to the community. The lead curator is self-identified lesbian Kelly Pontoni (who works at AAWR), a nontraditional recent CIA grad in her 40s, who was inspired by a new generation of LGBTQ+ students. It includes almost 150 pieces, including painting, photography, mixed-media assemblage immersive installation, glass and textiles. Receptions and artist talks will be held at the various venues throughout the run of the show. Check the Artist Archives website at artistsarchives.org/event/converge/.

ARTISTS ARCHIVES OF THE WESTERN RESERVE, LAKE ERIE COLLEGE, LGBT CENTER OF GREATER CLEVELAND, CLEVELAND METROHEALTH, & JUDSON MANOR RETIREMENT COMMUNITY

THROUGH OCTOBER 17

Printers Select

Spotlight: Nicole Schneider

HEIGHTS ARTS

THROUGH OCTOBER 24

Close to Me: Ceramics by Erica Sanada

Moments in Time: Watercolors by Yuki Hall

Soar, Roar, Explore: Animal Life from the CMA Collection

CANTON MUSEUM OF ART

THROUGH OCTOBER 30

Best Served Cold by Shelley Benner Baird

Opening reception 5:30-8:30 pm September 4

THE GALLERIES AT CSU

THROUGH NOVEMBER 7

A New York Minute: Street Photography, 1920-1950

CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 14

From Caves to Tombs: Chinese Pictorial Rubbings from Stone Reliefs

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 26

Ashcan School Prints and the American City: 1900-1940

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER

Open (End)ed Show: Works of Dragana Crnjak, Isabel Farnsworth, Michael Gable, Mark Keffer, Christine Mauersberger, Taryn McMahon, and Hui-Chu Ying

On view at The East End Collection

ART EVERYSPACE

THROUGH JANUARY 2

Axis Mundo: Queer Networks in Chicano L.A.

This exhibit opens a window on the diversity of L.A.'s Chicano arts community, featuring cross-disciplinary works made from the late 1960s to early '90s, including painting, photography, fashion, music, video, print materials and performance art ephemera. Much of the work revolves around the civil rights, women's and LGBTQ activism of its participants, driven by the AIDS epidemic, which claimed one of its leading artists, Edmundo "Mundo" Meza, in 1985 at the age of 29. His central role is honored in the title of the exhibit, which brings together these pioneering artists' work for comprehensive consideration for the first time.

MOCA CLEVELAND

THROUGH JANUARY 9

Fashioning Identity: Mola Textiles of Panama

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 27

Continuum: Historical Resonances in Contemporary Art

AKRON ART MUSEUM

THROUGH MAY 15

The 10,000 Things by Jordan Wong

AKRON ART MUSEUM

AUGUST

27 CAN Fall Issue Release

DOUBTING THOMAS GALLERY

28 Last Saturday Higher Verse Open Mic Night @ 6 pm

LA COSECHA GALERIA

28 Pochoir En Plein Air in-person workshop

Taught by Beth Sheehan

10 am-4 pm

MORGAN CONSERVATORY

30 86 Reasons for Asylum Admission

Artist Kimberly Chapman's work examines the practice of declaring women mentally ill for reasons such as reading novels or being bored with cleaning and ironing, and sending them to insane asylums for primitive and often debilitating treatments by male doctors. "It was a convenient way for husbands and fathers to keep opinionated, unruly or inconvenient women and girls in line," says Chapman. The exhibit includes sculpture, mixed media installations and tintype photos of the artist, a recent CIA graduate, posing as nineteenth-century "crazy" women.

Opening reception 5-8 pm September 10

Through September 24

BALDWIN WALLACE UNIVERSITY

FAWICK GALLERY @ KLEIST CENTER FOR ART & DRAMA

SEPTEMBER

3 Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

3 Jim Soppelsa: Combinations Along the Way

Opening reception 6-9 pm

Through September 26

ARTICLE

3 Dead Wax & Distant Transmissions

Opening reception 5-8 pm

Through October 2

CLEVELAND PRINT ROOM

3 La Cosecha Galeria Annual Halloween Emporium

Opening 6 pm

Through October 31

LA COSECHA GALERIA

3 Tali Weinberg

Currently artist in residence at New York's Museum of Arts and Design, Tali Weinberg's work looks at the history of weaving as a voice for women and other marginalized groups. The climate crisis is one of her key concerns, along with health issues, and she addresses those issues in this show as she "traces relationships between climate, water, extractive industry, illness, and displacement; between personal and communal loss; and between corporeal and ecological bodies."

Opening reception 6-8 pm

Through October 29

PRAXIS FIBER WORKSHOP

3 Béatrice Lebreton

Through September 24

FRAMED GALLERY

4 Best Served Cold by Shelley Benner Baird

Opening reception 5:30-8:30 pm

Through October 30

THE GALLERIES AT CSU

4 Wicked featuring artist Luz Mary T Pagan

6 pm

LA COSECHA GALERIA

7 Patricia Bellan-Gillan and Diane Samuels

Through October 30

MCDONOUGH MUSEUM OF ART, YOUNGSTOWN STATE UNIVERSITY

9 Final BAYarts Thursday Market

4-7 pm

BAYARTS

10 Walkabout Tremont

5-10 pm

TREMONT NEIGHBORHOOD

11 BAYarts Moondance Annual Benefit

Expect BAYarts popular annual gala to be sold out in advance, after a dark year in 2020. The entire arts community gets together to party on the grounds around the galleries: dining on a variety of local food, drinking wine and beer, and listening to music under the stars.

BAYARTS

11 Waterloo Arts Fest

Noon-7 pm

WATERLOO ARTS DISTRICT

12 The NEA Big Read Kick-Off: The House on Mango Street

1-4 pm

ART HOUSE INC

14 Virtual Program: Un(masc)ing Drag History with Dr. Lady J

A program connected to Artists Archives of the Western Reserve's CONVERGE exhibit is this talk with local drag artist and transgender woman Lady J. Martinez, whose thrilling performances often involve social commentary. She recently earned a PhD from Case Western Reserve University. Her dissertation, "From the Love Ball to RuPaul: The Mainstreaming of Drag in the '90s," explains how drag went from an underground art form to being celebrated on national TV. Visit artistsarchives.org to register.

7-8 pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

16 Mark Howard: Shape Shifters

Through November 5

HEDGE GALLERY

17 Third Friday

5-9 pm

78TH STREET STUDIOS

17 CONVERGE, presented by Artists Archives of the Western Reserve

Opening reception 6:30-8:30 pm

LGBT CENTER OF GREATER CLEVELAND

17 Spooky Boobs

Through October 15

E11EVEN2 GALLERY

18 Performance by Le Charme

PRAMA ART SPACE

18 Tremont Arts & Cultural Fest

September 18 & 19

LINCOLN PARK

18 Cyantific Art featuring artist Cyan Reyes

6 pm

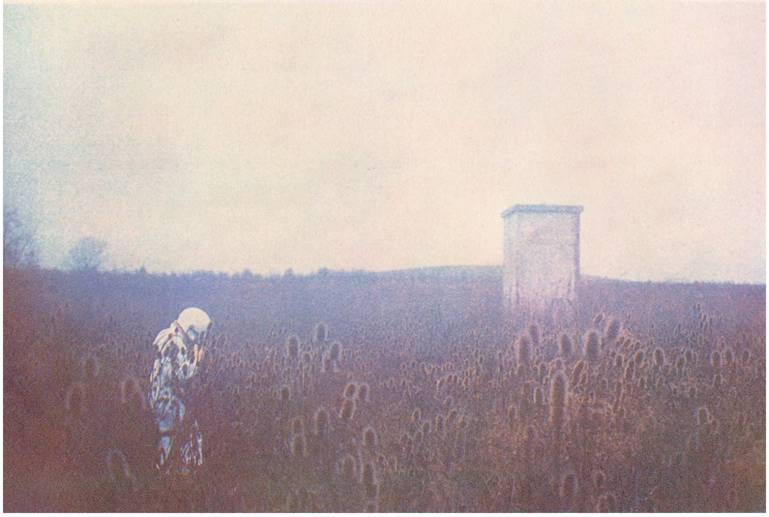
LA COSECHA GALERIA

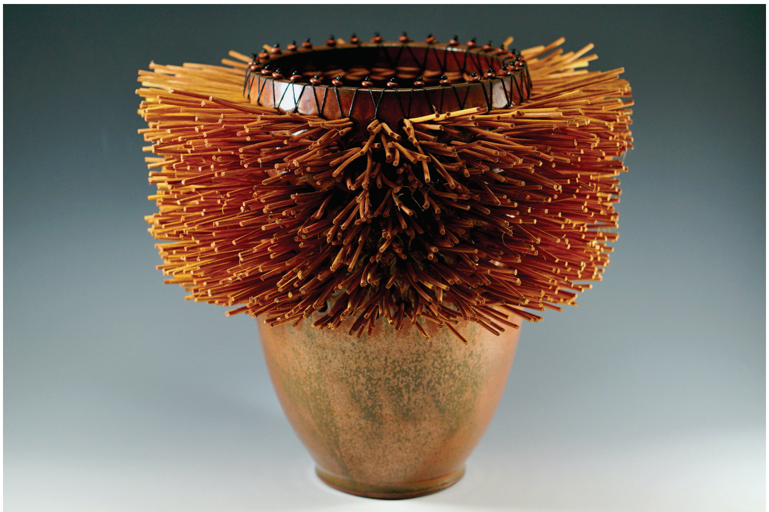
19 Closing #namingemilysshow; the art of Emily Szalkowski

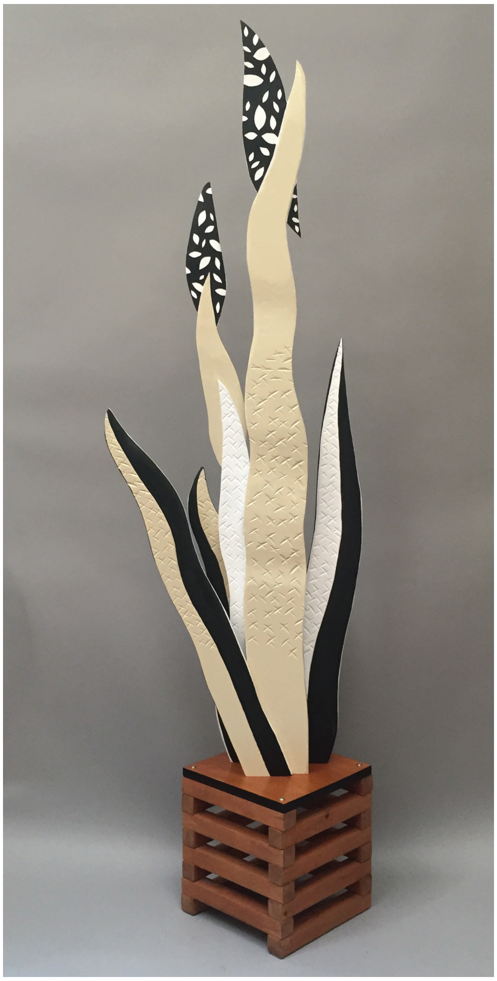
PRAMA ART SPACE

19 Collecting Dreams: Odilon Redon

French artist Odilon Redon died shortly before the Surrealist movement was launched, but his dream-like,







TOP LEFT: Christine Zuercher, Distant Transmission, courtesy of the Cleveland Print Room. BOTTOM LEFT: Sandy Miller, on view at ArtNeo. ABOVE: Charlotte Lees, Long Leaf, courtesy of BAYarts.

Japanese-influenced paintings—done in his final years in the early twentieth century—are harbingers of its arrival. The Cleveland Museum of Art acquired his work early, within a decade of his death, and has grown that collection over the years. This show brings together all of its holdings.

Through January 23

CLEVELAND MUSEUM OF ART

23 Ekphrastacy: Artists Talk, Poets Respond to Printers Select

7 pm

HEIGHTS ARTS

24 Ingenuity Cleveland

IngenuityFest, promoting arts and technology collaboration, was conceived as a moveable feast intended to activate underused spaces. It seemed to have finally found a permanent home at the Hamilton Collaborative on the edge of AsiaTown in 2016. After a cancelled year, and with some still cautious about large-scale crowd events, it's again gone on the move, locating at Cleveland's lakefront Gordon Park. With new set-up challenges, the festival should look and feel very different this year.

Through September 26

NORTH AND SOUTH GORDON PARK

24 Strange Devotion: Jacob Koestler & Michael McDermit

Book release & opening reception

Through November 5

WILLIAM BUSTA PROJECTS

24 KEEN Magazine Launch Party

6 pm

Through September 26

LA COSECHA GALERIA

24 Technical Specialist Exhibition

Through October 15

CLEVELAND INSTITUTE OF ART ROULET STUDENT + ALUMNI GALLERY

25 Artist Inventory Challenge (hybrid event)

7-10 pm

ART HOUSE INC

30 HUSH-HUSH

Reception 4:40-6:30 pm October 7

Through October 29

ASHLAND UNIVERSITY COBURN ART GALLERY

OCTOBER

1

Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

1

Dualities, Sculptures by Vivien Abrams Collens

Through January

MARIA NEIL ART PROJECT

1

Richmond Agamelah

FRAMED GALLERY

1

Miguel Rivera-Vera

Through November 13

WATERLOO ARTS

2

More is More: Visual Richness in Contemporary Art

Through March 27

Afterimages: Geometric Abstraction and Perception

Through January 9

AKRON ART MUSEUM

2

Morgan Conservatory Benefit

MORGAN CONSERVATORY

7

FRONT International Cleveland Triennial for Contemporary Art Preview Exhibition

TRANSFORMER STATION

7

Print Club of Cleveland Fine Print Fair

Through October 10

CLEVELAND MUSEUM OF ART

8

Charlotte Lees: Nature Re-Imagined

Opening reception 5-8 pm

Through November 12

BAYARTS

8

Walkabout Tremont

5-10 pm

TREMONT NEIGHBORHOOD

8

Leaves and Leaving presented by Art Books Cleveland

Through November 20

MORGAN CONSERVATORY

8

Screw Factory Open House

6-10 pm October 8

10 am-4 pm October 9

LAKE ERIE BUILDING, LAKEWOOD

8

Lauren Kalman: Devices for Filling a Void

Detroit-based Kalman's performances spotlight the relationship of the female body in relation to environments and wearable objects. Trained in jewelry and contemporary crafts, she's expanded her practice to include installation, 3D printing, computer-controlled objects, performance, photography, and video, as well as traditionally-fabricated metal objects, textiles, beading, and ceramics.

Stephen Yusko, The Way Things Go

Through December 17

SCULPTURE CENTER

9

LGBT Center Heritage Day Special CONVERGE Viewing

Time TBA

ARTISTS ARCHIVES OF THE WESTERN RESERVE

9

Fish Fly Fur

Opening reception noon-3 pm

Through November 20

YARDS PROJECT

13

Cleveland Arts Prize 61st Awards Ceremony

CLEVELAND MUSEUM OF ART

14

CONVERGE, Presented by Artists Archives of the Western Reserve

Closing Reception 4:30-7:30 pm

LAKE ERIE COLLEGE

14

NEVADOMI

Reception 6-8 pm

Through December 30

WOLF'S GALLERY

15

Third Friday

5-9 pm

78TH STREET STUDIOS

15

Sonata #6 Project

A World Premiere performance of Sonata #6 will be scheduled during the run of the exhibition presented by Context Fine Art and Gordon Square Classical Concerts.

Through December 17

SURVIVAL KIT

15

Drawn to Clay: The Alchemy of the Elements

Opening reception 5-9 pm

Special Holiday Ceramics Sale:

November 19,
December 11, 12 & 17

ARTNEO

15

Davon Brantley: Familiar Phases

Through November 30

DEEP DIVE ART PROJECTS

15

Zygote Artists Showcase

Through December 20

METRO HEALTH CLEVELAND

16

Picturing Motherhood Now

Through March 13

CLEVELAND MUSEUM OF ART

16

Cut From the Same Cloth

In partnership with the Cleveland Institute of Art: Creativity Works Program

Through November 28

KAISER GALLERY

16

Workshop: Letterpress Basics, Setting Type with Wendy Partridge

10 am-1:30 pm Saturdays, October 16, 23 & 30

ZYGOTE PRESS

22

Rock and Roll Nightmare: a horror and rock-themed show featuring various artists

Through December 21

PRAMA ART SPACE

23

ReFuge: The Last Days of Wonder

Gallery is open noon-5pm on Tuesday, Wednesday and Thursday.

Check website for any changes in hours.

Through January 28

URSULINE COLLEGE, THE MULLEN BLDG., 1ST FLOOR

23

Marvelocity: The Art of Alex Ross

POP/OP

23

Tom Franco and the Ice Creams: Beyond Struggle, When the Future Hello Meets Identities Deep Roots

Bay area folk artist Franco worked predominantly with found material, including his painting surface. His work draws from his surrounding community, as well as his inner life, combining images that are both whimsical and thought-provoking. Tom Franco and the Ice Creams is a collaborative group he leads that created this show of paintings, illustrations and sculptures over the period of a year, responding to the question "Who am I?"

Through March 6

CANTON MUSEUM OF ART

30

Mind Jewl featuring artist Julian O'Fray

6 pm

LA COSECHA GALERIA

NOVEMBER

4 Kindred Spirits: Glass & Clay Invitational

Opening Reception 5:30-8 pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

5 Walk All Over Waterloo

6-9 pm

WATERLOO ARTS DISTRICT

5 Bits and Pieces: A Collage Show with works of Susan Squires, Zoe Murphy, Kelly Pontoni, Kathy Skerritt and Kim Bissett

Opening reception 6-9 pm

Through November 28

ARTICLE

5 One Year, One Outfit

This intriguing show features the work of more than fifty makers who spent the year working individually or in groups of up to three people, creating an outfit of three garments and/or accessories made with materials from within the local "fibershed" (within 250 miles). It's intended to spotlight "slow" fashion, local production and a collaborative process.

Opening reception 6-8 pm (TBD whether in-person, virtual, or both)

Through December 31

PRAXIS FIBER WORKSHOP

14 Revealing Krishna: Journey to Cambodia's Sacred Mountain

through January 30, 2022

CLEVELAND MUSEUM OF ART

19 Third Friday

78TH STREET STUDIOS

19 CAN Journal Winter Launch

SANKOFA FINE ART

DECEMBER

1 Holiday Store

Open seven days a week starting December 1

Through December 31

HEIGHTS ARTS

6 Annual Holiday Market Kickoff

6 pm

Through December 24

LA COSECHA GALERIA

6 Two-day relief workshop intensive with Arron Foster

11 am-3 pm November 6 & 7

ZYGOTE PRESS

12 Walkabout Tremont

5-10 pm

TREMONT NEIGHBORHOOD

12 Community Culture Night

7-8:30 pm

ART HOUSE

14 Revealing Krishna: Journey to Cambodia's Sacred Mountain

Through January 30

CLEVELAND MUSEUM OF ART

18 David King

Through January 7

HEDGE GALLERY

19 Third Friday

5-9 pm

78TH STREET STUDIOS

19 Holiday Showcase

Through December 17

E11EVEN2 GALLERY

20 Music performance

PRAMA ART SPACE

20 Holiday Open House

10 am-4 pm

BAYARTS

21 Closing of Rock and Roll Nightmare

PRAMA ART SPACE

26 Black Friday 50% OFF Seasonal Sale

6 pm

LA COSECHA GALERIA

27 Waterloo Arts Holiday Coop Sale

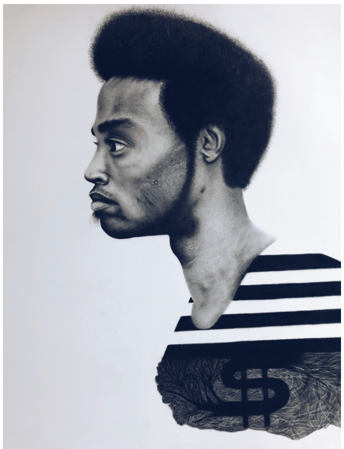
Through December 24

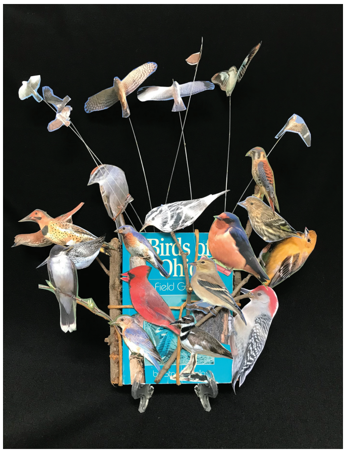
WATERLOO ARTS

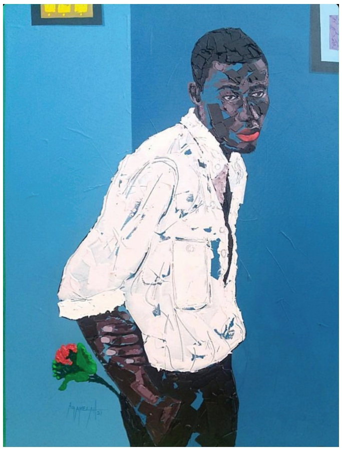
29 Christmas boutique

November 26-29

PRAMA ART SPACE







FAR LEFT: Antwoine Washington, Powernomics (Man), from *Continuum: Historical Resonances in Contemporary Art*, through February 27 at the Akron Art Museum. CENTER: Phyllis Brody, Taking Flight, from Art Books Cleveland's exhibit *Leaves and Leaving*, at the Morgan Conservatory October 8 through November 20. NEAR LEFT: Richmond Agamelah, Love Cycle I, courtesy of Framed Gallery, where the artist's work will be on view starting October 1.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
artscleveland.org
216.575.0331

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

The Artseen Gallery
5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

La Cosecha Galeria
5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Studio
31022 Lake Road
Bay Village, Ohio 44140
440.503.3533

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti Heart
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace
11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Photocentric
15515 Waterloo Road
Cleveland, Ohio 44110
216.219.7568

Prama Artspace
5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sankofa Fine Arts Plus
11401 St. Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue, Ste 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
Stella's Art Gallery
38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace
140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tri-C Gallery
4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road,
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road
Cleveland, Ohio 44110
williambustagallery.com

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

Wolfs
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.com

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins
ptpllc.net

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf
guerinwolf.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

THANK YOU THANK YOU THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

$75,000+

- The Cleveland Foundation

$20,000+

- Consolidated Solutions*
- The George Gund Foundation
- The Char and Chuck Fowler Family Foundation

$10,000+

- Cuyahoga Arts & Culture
- The Ohio Arts Council

$1000 - $5000

- Bruce Ackerman
- FRONT International/ Transformer Station
- Wally Lanci

$500+

- Bruce Ackerman
- David Burke
- Jim & Cynthia Gascoigne
- Nancy Osgood
- Kim Sherwin
- Kath Sonnhalter
- Nancy Wolpe

$250+

- Bette Bonder
- Lee Heinen
- Susan & Kevin Kelley
- Ursula Korneitchouk
- Liz Maugans & John Bando
- Marcello Mellino
- Robert Taylor
- Susan Trilling

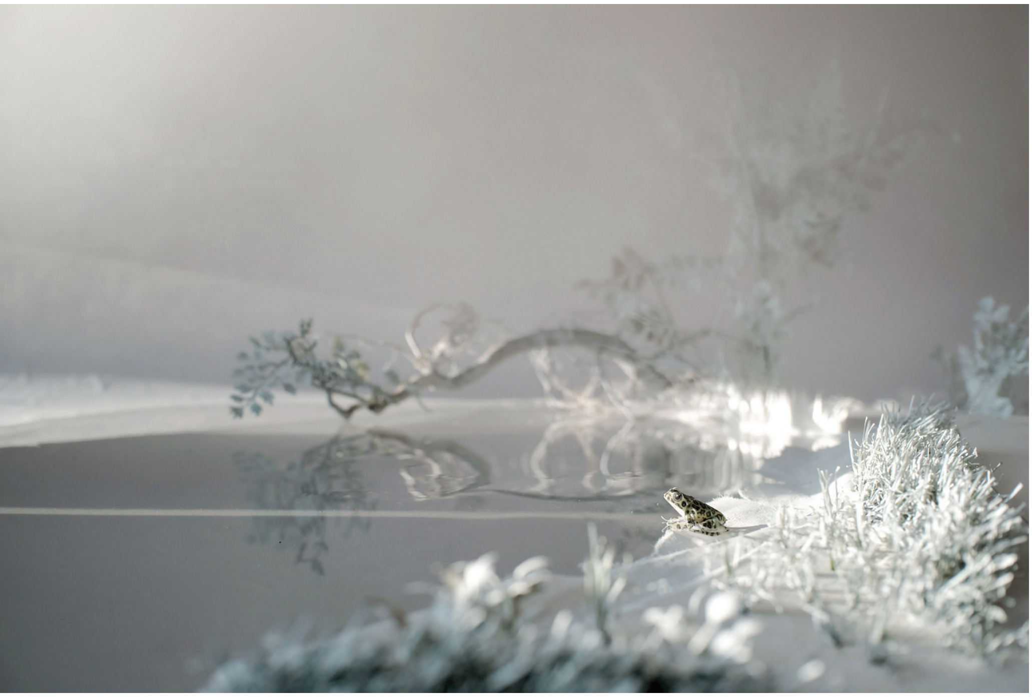
$100+

- Kelvin & Eleanor Smith Foundation
- James Anderson & David Wittkowsky
- David & Eleanor Bergholz
- Laura Berick
- Marie Catanese
- Emily Cole
- Tom Cook
- Vincent D'Abate
- Linda Damiani
- Charles & Fran Debordeau
- Leslye Discont Arian
- Eileen Dorsey
- Megann Eberhardt
- Ken Emerick & Todd Tussing
- Deena Epstein
- Marilyn Farinacci
- Patty Flauto
- Charlotte and Charles Fowler
- Peter & Barbara Galvin
- Michael Gill
- Christy Gray
  - Gray Haus Studios
- Jack Katzenmeyer & Mary Ann
- William Kirchner
- Beth & Steve Kish
- Joseph Kraft
- Suzan Kraus
- Michelle LaDouceur & Jeffrey Dross
- Baila Litton
- Allison Lukacsy-Love
- Sean Mabin
- MP Marion & George Whitten
  - The Prints and The Pulper
- Laura Martin
- Charles Mintz
- Mark Mistur
- Bellamy Printz
- Louis & Susan Ross
- Ryan Routh
- Otmar & Rota Sackerlotzky
- Richard Skerl
- James Stone
- Joan & Bruno Ticconi
- Neil Viny
  - Dalad Group
- Julie Wade
- John Zayac & Dr. Marie Simon
- Patricia Zinsmeister Parker

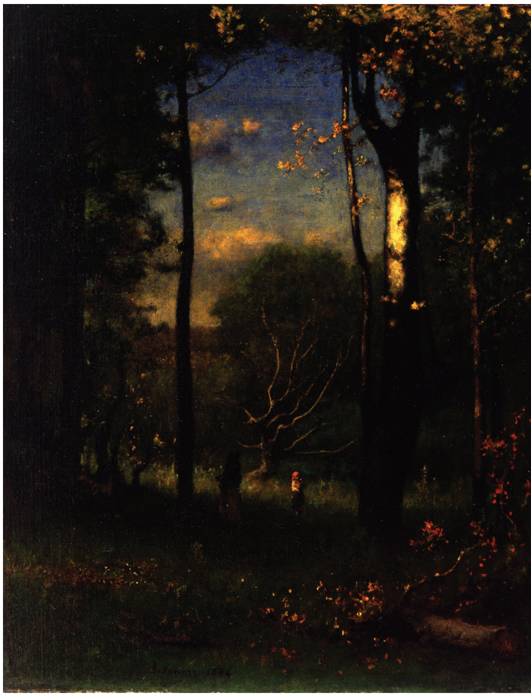
UP TO $100

- RES limited editions
- Hillary Butler
- David Buttram
- Ryn Clarke
- Margaret Cohen
- Donna Coleman & Jeffrey Mumford
- Paul Cox
- Gail and Sean Crum
- Adrian DesJardins
- Dian DiSantis
- Leslie Dunn
- Lucinda Einhouse
- Chuck Fischer Studio
- Diane Hughes
- Brant Gebhart
- George Gilliam & Paula Mindes
- Gabriel Gonzalez
- Becky Grasser
- Marsha Carrington
  - Carrington Arts Gallery
- Eric Gulliver & Nancy Hall
- Don Harvey & Susan Murray
- Lauren Herzak-Bauman
- Jim & Christine Heusinger
- Martha Higgins
- Donald Howard
- George Hudak
- Wally Kaplan
- Sue Kirchner
- George Kocar
- Jill Korsok
- Ingalls Library
  - Cleveland Museum of Art
- Frances Lynn
- Karen Maguire
- Greg & Sally Martin
- Linda Mayer
- Kathleen McConaughy
- Victor Melaragno
- Angela Meleca
- Harriet Moore Ballard
- Christopher O'Donnell
- Jenniffer Omaitz
- Karen Petkovic
- Erin Ponds
- Ingalls Library
  - The Cleveland Museum of Art
- Painter Printmaker
- Andrew Reach
- Priscilla Roggenkamp
- Robert Roscoe
  - That's Great News
- Georgio Sabino III
- Bill Scheele
  - WGS Productions, LLC
- Lisa Schonberg
- Karen Skunta & Company
- Susan Squires
- Marsha Sweet
- John Theodore Saile
- Emily Vigil
- Carole Walters
- Harriet Warm
- Jenifer Warren

* *In-kind*



Lori Kella. *The Pond's Edge*, 2019. Digital Chromogenic Print.
Courtesy of the artist



George Inness. *Late Afternoon, October*, 1886.
Oil on fabric. Bequest of Edwin C. Shaw 1955.33

CONTINUUM:
Historical Resonances in Contemporary Art

Art is not made in a vacuum. Even while trying new things, artists draw on deep traditions. Five special pairings of artworks in this gallery encourage enjoyment of the past alongside the present. These combinations invite you to find surprises and delights, to see the old anew and the new afresh.

Continuum: Historical Resonances in Contemporary Art *is made possible through the generous support of the John S. and James L. Knight Foundation, the Ohio Arts Council, the John P. Murphy Foundation, the Mary and Dr. George L. Demetros Charitable Trust, and the Kenneth L. Calhoun Charitable Trust, KeyBank, Trustee.*

KNIGHT FOUNDATION

Ohio Arts COUNCIL

AKRON ART MUSEUM

One South High | Akron, OH 44308 | 330.376.9185 | akronartmuseum.org

Windows to the world.

FEATURED EXHIBITIONS

Through Sep 19, 2021
Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900

Through Nov 7, 2021
A New York Minute: Street Photography, 1920–1950

Through Dec 26, 2021
Ashcan School Prints and the American City, 1900–1940

Through Jan 9, 2022
Fashioning Identity: Mola Textiles of Panamá

Through May 31, 2022
Art of the Islamic World

Opens Sep 19, 2021
Collecting Dreams: Odilon Redon

Opens Oct 16, 2021
Picturing Motherhood Now

Opens Nov 14, 2021
Revealing Krishna: Journey to Cambodia's Sacred Mountain

THE CLEVELAND
MUSEUM OF ART

cma.org

Photo: Scott Shaw Photography